

Save the *Chronicle*! A *Guardian* editorial p5

Ghost towns: visions of the New Depression in art and movies p24 and p37

# GUARDIAN

MARCH 18 - 24, 2009 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 25 • FREE

## EDITOR'S NOTES

By Tim Redmond  
Tredmond@sfbg.com

My sister did a sociology project in college that involved the culture of laundromats. Nothing revolutionary, and I suspect it's been done before, but she hung out in coin-ops and watched what happened when somebody ran out of money before the final load. What she discovered (again, nothing that sociologists haven't written

about for years) was that the less money patrons had, the more likely they were to lend it to someone else. You can imagine what the poorer folks told her: "Hey, last week that was me needing a quarter."

I know this is a huge, vast, sweeping generalization, but I'll cop to it: Poor people are better at building communities than rich people. If you're someone who is always living on the edge, always one step away from economic disaster, you're more likely to play a role in a community that helps others in your situation.

So check out our cover story this week, because it gives some perspective on the evils of gentrification.

In the 1980s, lower Polk Street had an active sex-worker community. Hustlers and bartenders and guys  
CONTINUES ON PAGE 6 >

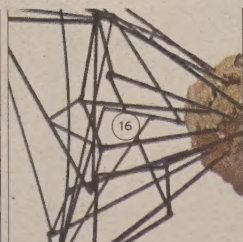
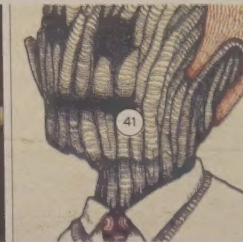
THE RISE AND FALL OF A

POLK ST.

HUSTLER

And how gentrification destroyed a community  
By Joey Plaster p10

GUARDIAN PHOTO ILLUSTRATION BY MIRISSA NEFF

|                                                                                     |                                                                                     |                                                                                     |                                                                                      |                                                                                       |                                                                                       |
|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
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| NEWS + CULTURE 8                                                                    | PICKS 16                                                                            | MUSIC 22                                                                            | VISUAL ART 37                                                                        | FOOD + DRINK 42                                                                       | CLASSIFIEDS 50                                                                        |
| GREEN CITY 15                                                                       |                                                                                     |                                                                                     | STAGE 38                                                                             | FILM 45                                                                               | ALT.SEX.COLUMN 54                                                                     |



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*drawing by Uteela Xanthé Young*

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- Replace Spark Plugs\*
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- Inspect Front & Rear Brakes
- Clean & Adjust Rear Brakes (if applicable)
- Inspect Brake Lines & Hoses
- Adjust Parking Brake (if needed)
- Inspect Belts
- Inspect Hoses
- Set Proper Tire Air Pressure
- Rotate Tires
- Service Battery
- Check Engine Timing (if applicable)
- Inspect CV Boots & Drive Axles
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- Check & Adjust Clutch (if applicable)
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- Check Fuel System Filters
- Inspect C.V. Boots & Drive Axles
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- System (if applicable)
  - Inspect front axles & drive shaft
  - Inspect output shaft seals
  - Inspect rear main seal
  - Road test
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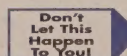
INCLUDES:

- Installing new GATES timing belt
- Inspect accessory belts
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- Inspect camshaft seals
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- Inspect tensioners & idlers
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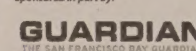
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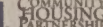
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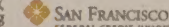
David Friedman &  
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3.18.09

## Real set-aside reform

By Marc Salomon

Whenever conservative elements within San Francisco's political mix put forth measures that carry the moniker "good government," liberals, progressives, and those of us concerned that good government serve the people rather than the corporations should take notice.

Last year, one so-called good government measure usurped the right of four members of the Board of Supervisors to check a mayoral veto by putting a measure on the ballot at the last minute. The reform imposed a requirement that hearings be held before the supervisors put any legislation on the ballot.

Never mind that empirical evidence shows no correlation between the route to the ballot and the quality of measures; good as well as crap has made it onto the ballot and into law from all origins. Never mind that there were other ways to ensure that voter-initiated ordinances were amendable and flexible. Downtown wanted to crimp the power of the Board of Supervisors and our neighborhoods and, with the help of some progressives, succeeded.

They're back at it again, as government grapples with revenue shortfalls caused by the second Great Depression, a depression caused by the economic policies championed by our local conservative/moderate coalition. We are seeing another effort at good government that would only benefit those who wish to destroy popular public services, to enable Reaganism, and to wipe away much of the public sector.

In order to secure a dedicated, reliable stream of funding, activists have run campaigns to create set-asides for various public programs. The earliest funded the San Francisco Symphony during the first Great Depression. Since then, programs that carry great public appeal, from the Children's Fund to the Open Space Fund to Muni have been given set-asides by the votes.

The proposal on the table now would change the way the city

CONTINUES ON PAGE 6 &gt;&gt;

## THIS MODERN WORLD

by TOM TOMORROW

### DYSTOPIAN POST-APOCALYPTIC MOVIES VS DYSTOPIAN POST-APOCALYPTIC REALITY

MOVIES: A LONE SURVIVOR EKE OUT A MARGINAL EXISTENCE IN THE RUINS OF AN EMPTY CITY. I CAN HOLD ON UNTIL MY SUPPLIES RUN OUT—BUT WHAT THEN?



REALITY: MILLIONS OF LOAN SURVIVORS EKE OUT A MARGINAL EXISTENCE IN THE RUINS OF EMPTY SUBURBS. I CAN HOLD ON UNTIL MY SAVINGS RUN OUT—BUT WHAT THEN?



MOVIES: HUBRISTIC SCIENTISTS AND/OR POLITICIANS UNLEASH DEVASTATION ON UNSUSPECTING WORLD.

WHAT COULD POSSIBLY GO WRONG IN OUR DEADLY BIOWEAPONS RESEARCH FACILITY?

REALITY: HUBRISTIC INVESTMENT BANKERS UNLEASH DEVASTATION ON UNSUSPECTING WORLD.

WHAT COULD POSSIBLY GO WRONG WITH OUR COLLATERALIZED DEBT OBLIGATIONS?



MOVIES: MUTANT ZOMBIES DOMINATE A NIGHTMARE LANDSCAPE! OH MY GOD, THEY'RE EVERYWHERE! THERE'S NOWHERE SAFE!



REALITY: ZOMBIE BANKS DOMINATE A NIGHTMARE LANDSCAPE! OH MY GOD, THEY'RE EVERYWHERE! THERE'S NOWHERE SAFE TO PUT MY MONEY!



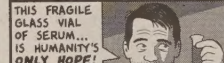
MOVIES: MUCH OF HUMANITY IS WIRED OUT. YOU MANIACS! YOU BLEW IT UP!



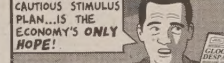
REALITY: MUCH OF HUMANITY'S ASSETS ARE WIRED OUT. YOU BLEW UP MY HO-KI!



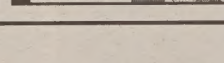
MOVIES: THE FUTURE HANGS BY A THREAD. THIS FRAGILE GLASS ARE WIPED OUT. OF SERUM... IS HUMANITY'S ONLY HOPE!



REALITY: SAME DEAL. PRESIDENT OBAMA'S CAUTIOUS STIMULUS PLAN... IS THE ECONOMY'S ONLY HOPE!



SOYLENT GREEN IS... PEOPLE'S RETIREMENT ACCOUNTS!!



## Save the Chronicle!

**EDITORIAL** The *San Francisco Chronicle* story March 15 on Mayor Gavin Newsom's frequent absence from the city drew comments from many who believe the mayor is out of touch, wandering the state seeking votes for governor at a time when the city is facing a historic financial crisis. The news was really nothing new — we've been reporting for months now that the mayor is disengaged in the business of running the city. But it appeared on the front page of the local daily newspaper, and that put the story right in the center of civic discourse.

We've been as critical of the *Chron* as anyone in town. For 42 years, we've been reporting on the failures of the daily newspapers in San Francisco, and we regularly blast the Hearst-owned near-monopoly daily for its failure to cover major stories and its biased slant on others.

And as the first alternative newspaper in the country founded specifically to provide an editorial and advertising alternative to the moribund dailies, we're the first to agree that the *Chron* doesn't, and shouldn't, have the final word on

what's important in this city. We're big supporters of all sorts of alternative media, and we're glad to see that Web-based news publications, some of them daily, are appearing and offering different ways for people to find information.

But if the *Chronicle* dies, the city will lose an important, if often infuriating, civic institution. Hearst should not be allowed to turn San Francisco into the first major American city with no major daily newspaper — not without extensive oversight, hearings, and a chance for somebody else to take over the paper and try to make it work.

Hearst is complaining that the *Chronicle* is losing about \$50 million a year. Of course, Hearst, a private corporation, won't show anyone, even its own unions, its books.

We realize the newspaper business is rough right now, but we're not convinced that running a daily paper in San Francisco is a doomed proposition. This is one of the wealthiest, best-educated markets in the world — and the fact that Hearst can't sell enough newspapers and ads to float its operation is in significant part a sign of how miserable the paper's

management has failed. It tried to be a regional paper, which flopped. It's become so politically conservative that progressives, particularly young progressives who make up the future of its demographic base, see little reason to subscribe.

And let's not forget — Hearst has made a fortune in San Francisco. In 1965, the Hearst-owned *Examiner* and the family-owned *Chronicle* formed a joint operating agreement — a government-sanctioned monopoly, blessed by special legislation, that allowed two ostensibly competing companies to fix prices, share markets and pool profits. For the next 26 years, the JOA was a license to print money. Local advertisers paid billions in high rates to the newspaper combine, and those profits far, far eclipse anything the *Chron* has lost since Hearst bought it.

When the New York company bought out the deYoung Thieriot family in 2001, it sought to create a true monopoly by shutting down the *Ex* entirely. A local outcry, a lawsuit by Clint Reilly, and threats by federal regulators forced Hearst to sell the bones of the *Ex* to the Fang family,

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SEND YOUR LETTERS TO:  
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LETTERS@SFBG.COM

## COMMENTS

### THE NUISANCE CALLED OPEN GOVERNMENT

Re: "The Secret Mayor" (3/11/09): The enforcement issue mentioned at the end is the real problem. Does anyone really believe that ALL the cases passed to Ethics by the Sunshine Ordinance Task Force were without merit? The truth is that city officials know that they can violate the sunshine law with impunity and that Ethics will cover for them (the state attorney general doesn't review the cases anymore). I filed one complaint after I had asked a supervisor for some e-mails he had referred to in support of a new ordinance. The supervisor ignored the SOTF for months: Finally he sent an assistant to suggest that the e-mails had been deleted. When told about the backup server, the supervisor went back into just-ignore-the-law mode and just waited for Ethics to put the fix in, which they did, perfectly. We live in a country that has a federal Freedom of Information Act and a state that has a California Public Records Act, but we live in a city where the local pols have figured out a way around the nuisance called open government.

Stapler  
From sfbg.com

### THE FUTURE OF THE CHRONICLE

The Hearst Corp. has no firm plans to put the *San Francisco Chronicle* on a more stable financial footing, only to cut, cut, cut, then cut some more. I have been close to many of the negotiations in the past three decades, and the reluctance of the *Chronicle* to have its books examined has always been paramount, except in 2005, when the current contract was approved, even with a boatload of givebacks. The ability to examine the books was a key factor in that instance to gain members' approval.

Absent that in 2009, I fail to see many reasons why the current proposals should be approved by the members. Buyouts would be better than what employees would get with

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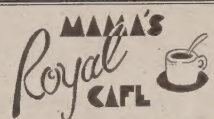


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## EDITOR'S NOTES

CONT>>

looking for hustlers took care of each other. New kids in town, many of them runaways fleeing homophobic and abusive situations, got connections, work (not always sex work), and a chance to build a life. There are quite a few prominent, successful San Franciscans who came out of that world. It wasn't always pretty, and was often dangerous, but it was a legitimate community.

But as more upscale businesses and residents started to displace the hustler bars and push the kids off the streets, the community fell apart. It didn't help that the drug of choice was changing from pot to meth, and that AIDS was ravaging queer San Francisco, particularly places like Polk Street, and a lot of the damage would have occurred anyway. Still, the gentrification made it worse.

And as organic, self-sustaining communities made up of people who help each other are riven by economic displacement, the costs are shifted to the public sector. In other words, gentrification is bad for the taxpayers.

I saw this happening way back in the early 1980s, when I was a volunteer with the Haight Ashbury Switchboard. We saved the city millions, mostly by helping people in the neighborhood help each other. My friend Jasín, who was living on SSI, had a flat with some extra space, and we sent homeless crashers to stay with her while they got on their feet. A few of the local communes took in crashers too. We told people how to work the system, how to say out of trouble, how to survive in the big city.

But as rents went up, and people who had plenty of time to volunteer either left town or had to take full-time jobs, and the communes and food conspiracies disappeared, and SSI no longer paid for a five-room flat — as the Haight gentrified — that model fell apart. There are still plenty of community-based services and organizations in the Haight and elsewhere, but it's harder, much harder. And the sense that we're all in this together, that we're all kind of struggling but we're all going to help each other make it through, is almost gone.

I don't know. Maybe the depression brings it back. **SFBG**

dangerous to the ongoing essential function of government. And the proposal would prevent the voters from solving a problem created by our City Charter — the inability to do multiyear budgeting.

What this city needs is a way for voters to express their long-term funding priorities and to hold the feet of elected officials to the fire in funding those priorities — but in a manner that accounts for the vicissitudes of the economy.

The reason the city can't do multiyear budgeting without a Charter set aside is that any regular ordinance passed by the board and the mayor can override any other ordinance. One way to approach the problem: amend the charter to create a new class of ordinance, one that would allow for multiyear budgeting. This class of ordinance would need to be classified as a multiyear budget ordinance when proposed, and would require either a vote of the people or a super majority at the Board of Supervisors and a mayoral signature to enact.

The multiyear budgeting ordinances would govern subsequent years' budgets and could be overridden only with a super-majority vote, and only under conditions of economic hardship. In normal times, the city could set longer-term spending priorities for projects and priorities that last longer than one budget year, as well as those areas that are important to San Franciscans year in and year out. **SFBG**

Marc Salomon is a neighborhood activist in San Francisco.

## CHRONICLE

CONT>>

which essentially got the paper free and was given a \$66 million subsidy to run it.

Now, after all this, Hearst is threatening to close shop and walk away, destroying hundreds of union jobs and wiping out a newspaper that is, by its nature, something of a public utility. And once again — ironically, just as the *Chron* reported — Mayor Newsom is missing in action.

Newsom should be taking the lead on preventing the loss of a major local business. Rep. Nancy Pelosi, who is asking the Justice Department to relax anti-competitive rules on newspaper ownership (a bad idea), should instead push legislation barring a daily newspaper in a one-paper town from closing down unless and until the owners offer it for sale at a fair price and give someone else a chance to run it. Senators Dianne Feinstein and Barbara Boxer should join her.

The *Chron* unions have talked of an interest in buying the paper.

Financier Warren Hellman confirmed to us that he supports creating a nonprofit entity to take over *Chronicle* operations. Hearst Corp., which has almost certainly already written off its \$600 million purchase as a tax loss, should be forced to work with potential buyers — and give them a deal no worse than what the Fangs got in 2001.

The future of the *Chron* has implications for the entire industry — and if Hearst is going to carry out the assassination of a newspaper, it should be done in a fishbowl. Congress, the state Legislature, and the San Francisco supervisors should hold hearings, subpoena the Hearst executives, and push alternatives. And Newsom needs to quit gallivanting around the state and start working on his own city's problems. **SFBG**

## COMMENTS

CONT>>

a closure, but I can see few other reasons, absent the ability to look at the books.

This current crisis is not 1968, or 1994, or 2005. It is much worse, and the continuing existence of the *Chronicle* is in jeopardy. So is the idea of a region-wide newspaper willing to invest in the labor-intensive task of news-gathering, and the entire idea of newspapers serving the public good and conducting an adversarial relationship with entrenched powers, whether government or mega-corporations.

Speed is of the essence for the Hearst board of directors in New York. I am not fond of the stampeade to judgment that is being led at New York's behest, but Frank Vega and a corporation that wants the California Media Workers Guild to take its bleak financial condition on sheer faith, without independent confirmation, [should be suspect].

George Powell  
from sfbg.com

## CORRECTIONS

In last week's preview of "With & Without Words", songwriter Katy Stephan's name was misspelled.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

# CONCERT UPDATE

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3/18 Independent



MSTRKRFT  
3/19 Independent

BLACK MOUNTAIN  
3/20 Rickshaw Stop

OK GO  
3/25 Great American  
Music Hall

THE SPINTO BAND  
MAPS & ATLASES  
3/25 Bottom of the Hill

TRICKY  
3/26 Mezzanine

LOS LOBOS  
3/26 Bimbo's

BAYONICS  
3/27 Elbo Room

MARNIE STERN  
CITAY  
3/27 Bottom of the Hill

MONOTONIX  
3/28 Elbo Room

EARTHLESS  
WOODEN SHUIPS  
EYES  
3/28 Cafe du Nord

SAVIOURS  
SCARECROW  
4/3 Elbo Room

STEREO TOTAL  
4/3 Bimbo's



LILY ALLEN  
4/4 Warfield

DARK STAR ORCHESTRA  
4/13-15 Great American  
Music Hall

DEVENDRA BANHART  
4/14 Independent

GLASVEGAS  
MARK SULTAN  
4/16 Great American  
Music Hall

BAND OF HORSES  
4/17 Fox Theater

PAUL WELLER  
4/17 Warfield

THE BLACK KEYS  
4/18 Fox Theater

BLACK KIDS  
MATES OF STATE  
4/20-21 Independent

BLOC PARTY  
4/20 Fox Theater



FLEET FOXES  
BLITZEN TRAPPER  
4/21 Fox Theater

THROBBING GRISTLE  
4/23 Grand Ballroom

MR. LIF  
4/24 Bottom of the Hill

JOHN PRINE  
4/25 Warfield



COLD WAR KIDS  
THE CRYSTAL ANTLERS  
4/28 Fillmore

THAO WITH THE GET  
DOWN STAY DOWN  
4/30 Independent

DAMIEN JURADO  
5/5 Bottom of the Hill

CLOUD CULT  
5/12 Independent

FLEETWOOD MAC  
5/20 ORACLE Arena

TV ON THE RADIO  
5/22 Fox Theater

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5/29 Great American  
Music Hall



THE THERMALS  
5/31-31 Bottom of the Hill

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JONAS REINHARDT  
7/11 Bottom of the Hill

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Please check with music venues for prices and availability

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## REFORM

CONT>>

handles budget set-asides, ostensibly to allow greater flexibility during tough times. It would allow the Board of Supervisors, under certain budgetary shortfall conditions, to dip into funds earmarked for particular purposes. But the result would be



# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN

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Wilbur Storey, statement of the aims  
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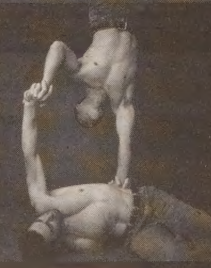
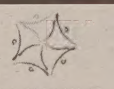



Photo credit: Thomas Heiser - Acrobatic: Kishong and Jennings



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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE

By Joey Plaster

> news@sfbg.com

Last June, a small group of costumed 20-something activists from Gay Shame — wielding saxophones, loudspeakers booming electronica, and bullhorns — held a “séance” on Polk Street to “summon the ghosts of Polk Street’s past.”

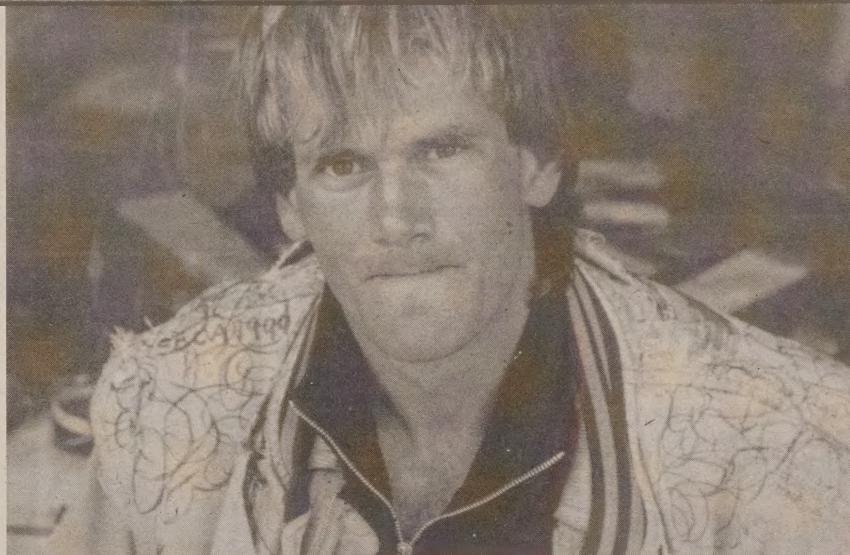
They performed in front of the recently constructed First Congregational Church — what they call “ground zero” for Polk Street gentrification — built over the remains of what they characterize as a gay hustler bar pushed out of the area by Lower Polk Neighbors (LPN), an organization not coincidentally holding its monthly meeting just a few feet beyond the window during the ear-splitting performance.

It was one of many ongoing clashes as new condos, upscale businesses, and trendy “metrosexual” bars replace Polk Street’s SRO apartment buildings, shuttered businesses, and hardscrabble hustler bars.

Protesters blamed the transition on LPN, a “pro-gentrification attack squad” working to transform the city’s “last remaining public gathering place for marginalized queers.” New business and neighborhood associations counter that they are only working to beautify, make safer, and “revitalize” the area — a benefit to everyone, including the street’s marginal residents.

But what has been lost in the noise of this high profile, ongoing clash are the stories, needs, and wishes of the very people purportedly at the center of this conflict: the “marginal queers” and the homeless.

I conducted interviews with more than 60 people during the past year, including sex workers, mer-



In his heyday, Corey Longseeker was a popular fixture in the Polk Gulch scene.

PHOTO COURTESY OF COREY LONGSEEKER

## The rise and fall of a Polk Street hustler

Corey Longseeker is a telling remnant of this gentrifying neighborhood’s colorful past

chants, the homeless, and social service providers — thanks to a grant from the California Council for the Humanities and the sponsorship of the GLBT Historical Society. And I learned that changes on Polk Street stem from a collapse of the area’s community-based economic and

social safety nets in the 1990s, combined with the absence of a viable alternative from the city, the neighborhood, or an increasingly affluent gay political establishment.

That trend is illustrated by the story of one such “marginal queer,” known on the street as “Corey

Longseeker.” In a changing neighborhood divided by distrust and tension, it seems that even people from opposing viewpoints are united in their familiarity with a story that has become the stuff of legend: the most beautiful, most successful boy on Polk Street who became the

saddest, poorest homeless man in the neighborhood.

Now, during a time of recession and drastic budget cuts to mental health, drug abuse, and HIV-related services, Corey’s story traces the neighborhood’s history and its present challenges.

### THEN AND NOW

Corey, now 39, is a constant presence in the neighborhood. He’s always alone when I see him, sometimes sitting on the sidewalk, his head of long stringy hair in his lap, rocking back and forth slightly. Or walking up and down the alleyways, sometimes stooping over and making cupping motions with his arms — picking up imaginary children, I’m later told. Or walking slowly, alone, near City Hall, his arms straight by his side, his body hunched.

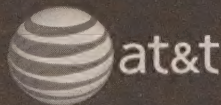
“I came to San Francisco because I wanted to be an artist,” he told me. He speaks slowly, softly, laboring, with long pauses. “When I first got here, there were a lot more people. We used to play guitars and drink beers or smoke a joint and just hang out and stay out of trouble.”

He was diagnosed with schizophrenia, compounded by years of methamphetamine use and complications related from AIDS — a triple diagnosis that is unusually common among homeless people on Polk Street. Corey’s flashes of clarity alternate with moments in which memories blend into different times and places, and seemingly into dreams and fantasy: “I’ve been trying to protect my little self and my little brother and I’m about 500 homicides behind and I don’t know how to bump and grind to pick up the little morsels and the pieces of the people

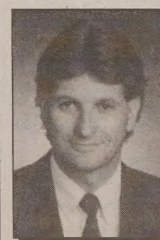
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"We used to play guitars and drink beers or smoke a joint and just hang out and stay out of trouble."

Corey Longseeker

## ALERTS

By Andrew W. Shaw and Steven T. Jones

> alerts@sfbg.com

### THURSDAY, MARCH 19

**Justice for Oscar Grant**  
Organizers — who have been pushing for justice for Oscar Grant, the young man shot by BART police New Year's Day — say it's time for America's first African American president to take on police brutality. Speakers include Keeanga-Yamahtta-Taylor, author of the forthcoming *New Orleans: An American Tragedy*, and Dane Blanchard of the Campaign to End the Death Penalty and Coalition Against Police Execution. Noon–2 p.m., free. San Francisco State University 151 Barrows Hall 1600 Holloway, SF [www.norcal-socialism.org](http://www.norcal-socialism.org) [www.nojusticenobart.blogspot.com](http://www.nojusticenobart.blogspot.com)

**SF 8 member speaks**  
Former Black Panther Richard Brown, one of the San Francisco 8 rearrested and charged in 2007 with the 34-year-old murder of a SF police officer, discusses his case. The event also screens *Legacy of Torture*, a documentary on the 1973 arrests and alleged torture of the SF 8. 7:30–9 p.m., free. Strawberry Creek Lodge 1320 Addison, Berk. Contact Elazar Friedman, [www.freethetf8.org](http://www.freethetf8.org)

**Top cop issues**  
The Tenderloin community meets to consider issues regarding the selection of the city's new police chief. A panel of police commissioners will describe the selection process and accept community input on improving policing practices in SF. Cosponsored by the Community Leadership Alliance, Tenderloin Boys-Girls Club, and Tenderloin Block Captains Association. 6–7:30 p.m. Tenderloin Police Station Community Room 301 Eddy, SF [www.communityleadershipalliance.net](http://www.communityleadershipalliance.net)

## TROUBLETOWN

BY DANGL

HERE'S AN UNREPORTED FEEL-GOOD STORY: LAST THURSDAY ELIE WIESEL AND STEVEN SPIELBERG MET FOR LUNCH IN MANHATTAN.

LET'S EAT, ELIE. I'M BUYING. DON'T SPEND TOO MUCH. A CHINESE PLACE, MAYBE.

NOT SO FAST, MADOFF! WE'D LIKE STEVEN, ELIE. I'M A WORD WITH YOU. ON MY WAY TO J-JAIL. TO DO 150 YEARS.

A TWENTY-MINUTE BEATDOWN ENSUES. THIS ONE'S FOR MYRA SEDGWICK. THIS IS FOR MY FACEBOOK FRIEND, KEVIN BACON. WHEN I WHAP!

HEY, IS THAT WHO I THINK IT IS STUFFING DIAMONDS INTO A MAILBOX? IT'S BERNIE! NOW I'M PISSSED.

COME ON, FELLAS. YOU KNEW THAT INVESTING CARRIED RISKS. ELIE, DON'T HIT ME. THINK ABOUT YOUR NOBEL PEACE PRIZE.

WHEN YOU'VE BEEN THROUGH THE HOLOCAUST YOU DON'T HAVE TO TAKE SHIT FROM ANYBODY. LOOK—A FELL OUT OF HIS SHORTS! IN THAT CASE, YOU CAN BUY LUNCH! HA! HA! HEH! HEH!

©2009 WHY DIDN'T HE LOOK BEAT-UP ON TEEVEE? VANITY.

WWW.TROUBLETOWN.COM

### SATURDAY, MARCH 21

**March against war**  
An antiwar coalition that includes Act Now to Stop Racism and End War, World Can't Wait, and U.S. Labor Against the War is sponsoring a march and demonstration marking the sixth anniversary of the U.S. invasion of Iraq. Simultaneous events will be held in Los Angeles, Washington, D.C., and other U.S. cities. The march will head up Market Street to Civic Center Plaza. 11 a.m. free. Justin Herman Plaza Market and Embarcadero, SF [www.actionsf.org](http://www.actionsf.org)

**Tenderloin Tech Fair**  
St. Anthony Foundation hosts

this technology training session, where Reliatech geeks will be on hand to solve your computer issues, diagnose and repair common problems. The event also features free software demonstrations and installations. 10 a.m.–2 p.m., free. Tenderloin Tech Lab St. Anthony Foundation 150 Golden Gate, SF [www.stanthonyf.org/events](http://www.stanthonyf.org/events)

### TUESDAY, MARCH 24

**The 100-mile meal**  
Bay Area chefs and farmers are leading a national movement to grow and eat more local food. The Marin Agricultural Land Trust hosts a panel discussion on the question: Can San Francisco feed itself from food grown and

produced on farms and ranches within a 100-mile radius? Sibella Kraus, director of the Agriculture in Metropolitan Regions Program at UC Berkeley, and author Woody Tasch, explore the issue. 7 p.m., free. Cavallo Point Lodge 601 Murray Circle, Sausalito 415-663-1158 to register. Preregistration required [www.malt.org/sfbg](http://www.malt.org/sfbg)

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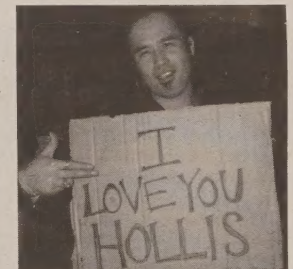
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## Hustler CONT.

I liked and loved the way I used to know how to." He paused. "So I just keep on."

Dan Diez, now the co-chair of LPN, believes that homeless on the street such as Corey are negatively affecting businesses and residents who "should not have to put up with people sleeping in their doorways." He even talks of moving the homeless to facilities on Treasure Island as one solution. "I think it's one of the reasons why these condos that have gone up have not been filled."

Corey and Diez may seem to have little in common, but they maintained a close relationship with each other for more than a decade, and Diez felt so close to him that he characterized himself as part of Corey's "surrogate family."

It was 19 years ago that Diez first laid eyes on Corey, then a fresh-faced 19-year-old who had just moved to San Francisco. Diez, then a city government employee living in the East Bay, was sitting in the Q.T. II, Polk Street's premier hustler bar — on the very plot of land where protesters later clashed with the LPN meeting.

Corey "wasn't what I expected someone like a hustler to look like," Diez said. "I cannot tell you, this kid had movie star written all over him. He was extremely clean and very attractive and he just looked like somebody who walked out one of these suburban towns."

Dan befriended Corey, taking him to Burger King, listening to rock music in his car while Corey drew and writing poetry. Dan slipped him \$20 bills and took him to movies. With time, he also brought him to the spas to clean Corey up, took care of his laundry, and bought him clean underwear and food.

"A lot of the kids on the street were hustling," Diez said, "but I did not pick up at that time. Corey was the only person I was really interested [in] 'cuz he was something different. He was a person with a creative bent, which I really admired."

Diez says their relationship was not sexual, though he did enjoy being physically close with Corey. "He was someone I liked being around. It was just really a nice relationship."

In a letter Corey wrote in the late 1990s, he calls Dan one of his "sponcers" [sic], along with another man Diez said is a "multi-multimillionaire" and "very well known in San Francisco." This man bought Corey a car and provided him with plenty of cash and drugs as one of

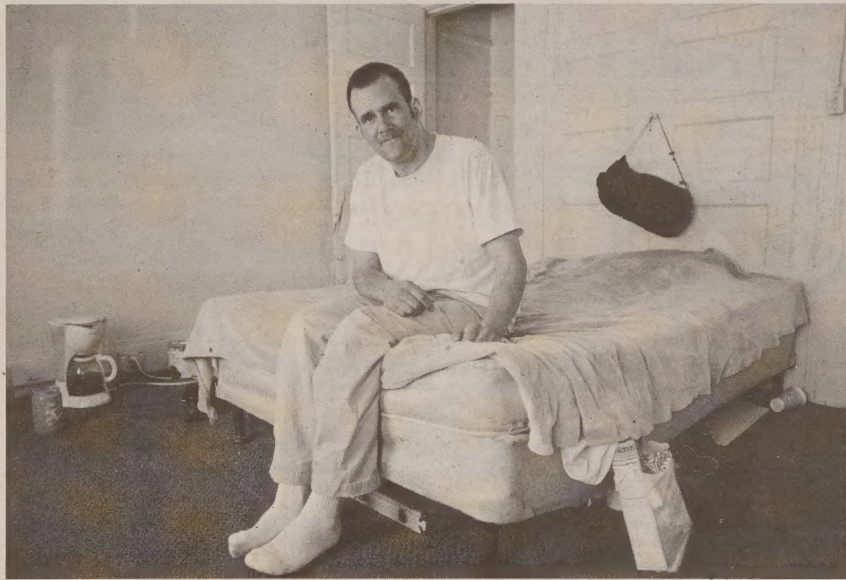
his clients. In Corey's letter, he says the man "made me into a living legend [sic] at the age of twenty two years old by letting me have enough money." Corey listed as his "Boss" a bartender at the Q.T., widely known for facilitating hookups between johns and hustlers, and spoken of warmly by many as being a "big mama" to kids on the street.

By this time, many of the buildings that had held thriving businesses in the '70s and '80s were shuttered, leaving sex work and drug sales as a few of the street's dominant economies. People such as Corey, widely considered to be the most beautiful and lucrative sex worker at the time, were Polk Street's economic engines.

as a commercial corridor, the buck has always been the bottom line.

This is not to discount the deeply emotional ties many have to the area, many who reported escaping abusive families and discrimination to find themselves and their first real family in Polk Street. Just the opposite: the history of Polk Street shows that community and commerce were closely linked.

In the early 1960s, gay men bought up failing shops along the street and created posh clothing stores, record shops, and elegant restaurants. Failing bars and taverns cashed in on gay consumer power. The community combined economic and political power to win major gay rights battles.



Corey in his room today, where he has shelter but few of the support services he needs.

PHOTO BY GABRIELA HASBUN

In fact, Q.T. manager Marv Warren was president of the merchant's association in the 1990s. The sex trade turned profits on the streets and in the bars. "Most of us didn't like the idea of these kids hanging out because it didn't look good," Steve Cornell, owner of Brownies Hardware, recalled. "[But] if there are male prostitutes out there and there are businesses that thrive on that, they're part of the business association too."

### THE BOTTOM LINE

The current conflict on Polk Street has been framed as one between profit-hungry business owners and marginalized queers. But on Polk Street, a coveted bloc of city space long zoned

for young people around the country escaping abusive homes and discrimination, and who therefore did not have the educational or employment background to make it on their own in the city.

Anthony Cabello came to Polk Street from a working class family in Fresno as a teenager in the late 1960s, dining as the guest of an older lover at the posh P.S. Lounge. As a student at a nearby college, he formed lifelong relationships with men on the street who took him to fancy hotels, plays, and dinners. "I did not mind the monetary help, but that wasn't my primary concern," he said. "I was getting exposed to things that normally, I wouldn't have the ability to do." He toured

off." He later climbed the employment ladder through the bars by working as a bouncer, providing support for new young people coming to the area. He now lives a few blocks away with his partner.

Kevin "Kiko" Lobo moved from San Francisco's Mission District to Polk Gulch in the early 1980s and found work on the street as a sex worker in bars like the Q.T. "Nobody lost because the bar made money, I got a few drinks, and I met clients." He pooled money with his "street family," made up of teenagers escaping abusive homes and discrimination. On the street, "everything was family," Lobo said. "We all looked out for each other. If you didn't make any money that day it didn't mean you were going to sleep on the street." Kiko eventually worked his way into the bar business, becoming a bouncer and later a DJ.

### COREY'S STORY

Diez learned that Corey grew up in a deeply religious family in a small town in Minnesota. His mother and father worked in factories, and hunted and fished in the countryside. But "something happened in that family," Diez said. "Either he did something really wrong and they could not put up with him, or they did something wrong and he could not put up with them, or both — I don't know." Corey never graduated high school, instead leaving Minnesota for San Francisco.

Corey gave Dan clues as to his move in a series of letters he wrote him from jail, where he was sent on a series of drug charges in the late 1990s. He wrote about three "childhood nightmares" that were "true life stories" and "part of my past survived existence."

He wrote of being part of a "bunch of little gay boys" in high school who "were not allowed to live a normal life one on one with their partners, among lost immediate family, and unforgiven [sic], misunderstanding, or nonaccepting [sic] religious traditional old fashioned folks."

"Our very own parents used to laugh and giggle, and be cruel to us. And no matter how gifted each child was, our parents watched us and made harsh comments, and truly not funny jokes, and then forced us by broken pride, trust, and rejection to survive in Satan's swamp."

"Some parents are not willing to understand the flower children of the nineties," Corey wrote, but now "I am trying to step out of a nightmare and back into a Dream ... [to] kickstart the new flower child era" in San Francisco, "like

Europe in a theater troupe, worked a number of jobs on Polk Street, and now manages the neighborhood's Palo Alto Hotel, which continues to house people living with AIDS and people of meager means.

Coy Ellison found a safe haven in Polk Street as a teenager in 1978. He did under-the-table work at gay businesses through an unofficial job pool at the street's bars. This allowed him to avoid being caught by the police and sent back to an abusive home. "There were a lot of people doing that at the time," he said. "Let's say you needed your apartment painted, was there a kid here who knows how to paint and [the bartenders would] send him

Most famously, bartenders formed the Tavern Guild in 1962, the nation's first gay business association, which combined economic self-interest with charitable support for the nascent gay community. According to historian Nan Alamilla Boyd, the Guild "represent[ed] a marketplace activity that, in order to protect itself, evolves into a social movement."

The Imperial Court, part of the Guild's fundraising arm, elected Emperors who raised funds for people in the community who needed housing, drug treatment, mental health services, or help with their medical bills. In the '70s and '80s, the Polk Gulch was a magnet



the hippies once did, so will we rise above once again."

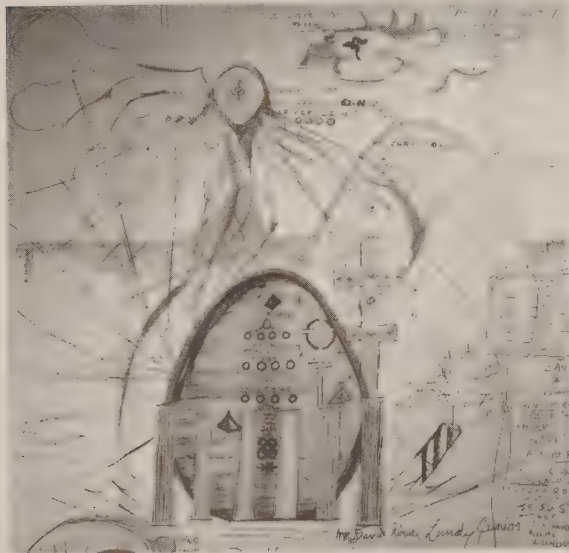
A San Francisco State University study published in *Pediatrics* in January found that LGBT youth who reported higher rates of family rejection were eight times more likely to report having attempted suicide, and more than three times more likely to use illegal drugs and have unprotected sex, compared with their peers who reported lower levels of family rejection.

Those escaping persecution also appear more likely to be runaways or homeless. While approximately 3-10 percent of the U.S. population identifies as lesbian or gay, 30 percent of youth served by San Francisco's Larkin Street Youth report that they

sense of invulnerability, focus, and a desire for sex. But while the drug "produced long mind-escapes" for people who used it, Marotta said, it "completely undercut the personal relationships and social obligations essential to functioning community."

Combined with a national recession and a rash of Polk Street business closures, the economic health of the street, and the support systems enabled by it, suffered a tremendous blow. The money, energy, guidance, and options for street youth employment through local bars and businesses were quickly disappearing.

By the late 1970s, the city's gay political center had moved to the more affluent Castro District. "For those of us that depended on the



Corey has long expressed himself through drawings and writings that tracked his descent into mental illness and drug addiction.

IMAGE COURTESY OF COREY LONGSEEKER

are lesbian, gay, bisexual, transgender, or intersex.

#### POLK FALLS APART

By the time Corey arrived in 1990, the twin epidemics of AIDS and methamphetamine addiction were wreaking havoc on Polk Street.

Harvard-educated ethnographer Toby Marotta, who worked on several federally funded research projects in the Polk Gulch, said that by the mid-1980s "the whole southern end of Polk Gulch was being transformed because of methamphetamine use."

Speed was the perfect drug for the early days of AIDS, when people were terrified and confused: it produced feelings of euphoria, a

street to survive, the money was harder and harder and harder to make," Lobo said. "And that's what [began] the downward spiral. Some very pretty boys have become very ugly people because of the ... loss of the great community."

A large homeless shelter moved onto Polk in 1990, along with much of the hardscrabble Tenderloin population. A different kind of john came to the street, and there was less respect for sex workers, leading to more escape through drug use. Ellison left his work at the bars in the 1990s, when the community of bartenders that had kept violent crime in check on the street broke

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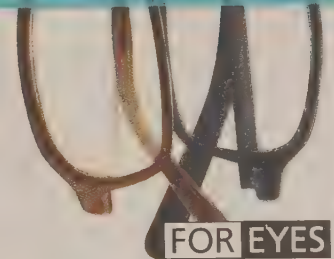
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## Hustler CONT.

down. Sex workers increasingly started advertising in newspapers, and later on the Internet.

Corey began using the speed that was rampant on the block, quickly becoming addicted. Diez worried that by continuing to give Corey money, which he used for drugs, he was "keeping him where he was at" instead of helping. "I eventually always gave in because I always wanted to see him have something better," Diez said. "I just enjoyed being with him. Even if we weren't talking and he was just writing, I just liked him being there. He was company."

As Corey began using more speed, his artwork "became wilder and wilder." He started to lose his teeth, and his blonde hair turned brown. "He went down, I would say, fairly fast," Diez recalled. Spas began to refuse to serve him. He would wander into the street to pick up imaginary children, and began to be more difficult to talk with. "He went into a lot of gibberish or psycho-babble," Diez recalled. "He started to look almost Charles Manson-like."

James Harris, a Polk Street community member since 1978, met Corey when he came to the city in 1990. Harris left in the mid-'90s, and when he returned in 2001, he barely recognized Corey. "I just could not believe what I was seeing. What was once a strapping, good-looking, young man had been reduced to this homeless, toothless guy. It freaked me out so bad. It took me a little while to get over it."

Harris has no doubt that Corey's decline was linked to the breakdown of the Polk community. "If Corey came to Polk Street in 1980, he would have a job as bartender maybe, working somewhere, maybe living in the Castro," he said. "No question about it." Many people who now work in Polk Street businesses and social service organizations started as runaways and sex workers on Polk.

"In the '60s and the '70s, it was like a big party atmosphere. I, fortunately was taken under several people wings," said Cabello, the Palo Alto Hotel manager. "Now people don't have the cash flow, 'cuz economically times have really changed. People who were out partying and being able to take somebody home and help them find a job are basically waiting in line at Social Security and making sure that their housing is together."

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Corey with Dan Diez in 1993, three years after Corey arrived in San Francisco. | PHOTO COURTESY OF COREY LONGSEEKER

result of AIDS-related deaths, a generational shift, and later the rise of the Internet. The Tavern Guild disbanded in 1995, and by the late 1990s, most of the Polk Street bar owners had either died or retired.

Most of the remaining gay bars were remade into upscale heterosexual or mixed drinking establishments, serving new residents attracted by low rents during dot.com era.

Lower Polk Neighbors represent-

ed this new bloc of business owners. Diez joined LPN in 2001, when he retired and moved to Pacific Heights. They planted trees, cleaned sidewalks, and successfully pressured the city officials to increase the number of police patrols in the area. In one of their most controversial actions, they opposed the relocation of the RendezVous bar, which they blamed for nurturing the street and hustler population.

Corey and people like him, once the street's economic engine, were now bad for business. After his string of arrests on drug charges in the late 1990s, Corey always came back to Polk Street after being released. In 1997, he was arrested, diagnosed with HIV while in jail, and sent to a psychiatric hospital.

The most recurrent theme in Corey's letters from this period were finding love and proving to himself that his love was okay. In a poem, he wrote, "God's gift a soul / it was not shattered, battered, but whole / ... My love from within / was not curse ... scattered, tattered, or sin / [sic] I found I did win / see like yang of yin / by forgiving within / my mind and my kin. I'm forgiving their sins."

When the Rev. Megan M.

Rohrer, director of the Welcome Ministry, first met him in 2001, Corey was having "loud, yelling conversations" on the sidewalk outside Old First Presbyterian Church, where he often slept at night. "He was having the conversation of the day he came out to her, and his Mom was always trying to tell him why he couldn't be gay, and why it was a bad thing. He was always trying to have the conversation that that was who he was, and it was how he loved, and he just kept having the conversation over and over and over, trying to have a different result, which never happened."

The organization formed in the late 1990s as a result of complaints about the increasing number of homeless in the area. Rohrer estimates that 98 percent of the homeless who live in the Polk Gulch and come to the Welcome Ministry have been part of the Polk Street sex work industry. Like Corey, they had aged into the general homeless population.

For four years, Rohrer tried unsuccessfully to place Corey in a hospital or get long-term treatment from the city. Ironically, it was the result of increasing neighborhood complaints that he finally found this.

"The neighbors were getting really angry and wanted to get rid of the homeless from the area," Rohrer recalls. In 2005, Corey was arrested on drug charges as part of what she characterized as a sting operation.

The breakthrough came when he was arrested and declared mentally unfit to stand trial for the first time since 1997. The court sent him to Napa State Hospital, a secured mental facility where he was required to take medications. "Finally Corey was getting the mental health services he needed," she said.

In the absence of sufficient social services, this has become standard policing practice, according to Al Casciato, who heads San Francisco Police Department's Northern Station. "We do not have a front end to the criminal justice system in the health arena that allows us to take these people and put them in a secure facility," he told the *Guardian*.

"What happens is that we wait until they get in trouble in order to put them in jail to get them off the street and then try to get them into services. We should be trying to get them into services first, but we do not have the capacity

CONTINUES ON PAGE 14 »

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## Hustler CONT.

to accept everybody into services." Even after police convince a person to use services, during the long waits due to the lack of services, sometimes months at a time, "they fall back into their pattern of either drug abuse, or if they have a mental health issue, their depression starts to spin out again."

Corey was at Napa State for nearly a year on medications. "Corey make some really good strides there," Diez said. "He was also at his artistic high points ... he built balsawood airplanes that he gave to children." When he was declared competent to stand trial and sent back to San Francisco, "he was like a completely different person," Rohrer recalled. "He was so with it. He was really clear about what he wanted and where he wanted to go."

But Rohrer spent two months navigating the bureaucracy to get Corey the medication he needed, during which he had slid back into schizophrenia and was no longer willing to take his prescriptions. "It was like watching Corey emerge in this beautiful way and then to disappear," Rohrer said. He's never been back on medication, and his condition has not improved.

Rohrer was able to find him housing in a nearby SRO hotel through the Homeless Outreach Team, instituted in 2004 as part of Care Not Cash — part of a dramatic move indoors for the homeless in the area. It was an improvement from the streets, on which the supportive "street families" had now broken down. But it's unclear whether Corey is capable of living on his own, or whether the case managers assigned to him are sufficient.

"They weren't there," Diez says. "Because I was vacuuming his floor, I was cleaning his sink, I was taking his dirty clothes out. As much as I hate to say it, Corey needs to be in a medical facility where he can have some psychiatric help."

When I visited Corey in his apartment a few months ago, cartoons played on the television, the only piece of furniture other than his bed. His walls were bare and the sink fastened to the wall was clogged with brackish water. The carpet was filthy with cigarette butts and a mouse ran over my feet.

**BOTTOMING OUT**

Now, with major budget cuts across the board, services are being cut at the time when they are most needed. This will have a tremendous negative impact not only on people like



Corey, with Dan Diez — a longtime friend who now wants to see a cleanup of Polk Gulch — and the woman who now watches over him, the Rev. Megan M. Rohrer of Welcome Ministry.

PHOTO BY GABRIELA HASBUN

Corey, but also on business owners and service providers in the Polk neighborhood.

The Welcome Ministry will lose big grants next year, Rohrer said. Jennifer Friedenbach, director of the Coalition on Homelessness, says that budget cuts in the works will have a "huge and dramatic impact" on people like Corey and will "devastate" mental health treatment services — with as much as a 44 percent reduction in the publicly-funded mental health treatment system and similar reductions for substance abuse treatment.

Ann R.P. Harrison, director of New Leaf, a mental health organization that serves 1,500 LGBT people a year, says they recently reduced staff hours and the amount of services offered, and, like most nonprofits, are looking at up to a 20 percent budget reduction starting July.

Toby Eastman of Larkin Street Youth, which serves youth under 25, says that \$100,000 in HIV prevention services cuts from the Department of Public Health mean "significantly reduced the prevention staff." Eastman expects the cuts to increase next year, at a time when she sees other smaller agencies closing their doors.

Diez and Rohrer take away different lessons from their experiences with Corey. Diez says he has "hardened" about homelessness and has stopped talking with Corey. "I was an enabler for him, which I didn't like doing but I was always hoping that what I was doing was helping him," he said. "But maybe, not. Corey made choices, and maybe

they weren't good choices. And you can't blame that on the city. It's gotta go both ways." Once the keeper of Corey's Social Security card, money, and other personal items, he has now handed that responsibility to Rohrer.

Rohrer sees a failure of the social safety net. "There's a barrier to getting mental health services that seems like it's set up so that people will fail," she said. "Places that accept MediCal or city patients can take two months before they can get an appointment. The hospital does not even have the capacity to help those police deem a threat to themselves or others."

"There were gay bars here, and there were affluent men, and that's not here anymore," Diez said. "The bars are gone, those people who went to those bars don't come anymore, and Corey's just a remnant. He's just existing. He's surviving. He's just something that's eventually going to disappear from the scene."

For now, Corey poses both a challenge for the emerging Polk community and an opportunity for a divided neighborhood to find common ground. He still has dreams, Rohrer says, even if they might not be realistic. "We're not expecting him to be a Wall Street CEO," she said. "But he's always going to be stuck in the past if he doesn't achieve some of his future hopes." **SPAC**

Joey Plaster is curator of "Polk Street: Lives in Transition," an exhibit open through May 31 at the GLBT Historical Society. More information at [www.glbthistory.org/PolkProject](http://www.glbthistory.org/PolkProject).

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# Station leaves the train

By Steven T. Jones

steve@sfbg.com

## GREEN CITY

The Transbay Terminal rebuild is moving forward, but this multi-modal downtown transportation station seems to be pulling away from what was supposed to be its showcase centerpiece — the California High-Speed Rail Project — before it can satisfy the design and capacity needs rail officials require.

San Francisco officials from Mayor Gavin Newsom to Sup. Chris Daly, who sits on the Transbay Joint Powers Authority (TJPA) Board of Directors, all say high-speed rail must be a component of the Transbay Terminal. Yet they were caught off-guard when the California High-Speed Rail Authority (CHSRA) recently made clear that the station would need to handle up to 12 trains per hour, more than double what current station designs can accommodate.

Even as phase one of the station got underway in December (see "Breaking ground," 12/10/2008), it lacked the more than \$300 million needed for a so-called train box that would make it easier and cheaper to later bring high-speed rail and Caltrain into what would otherwise be a \$4.3 billion bus station and commercial complex.

TJPA officials were struggling with how to secure that money, ideally through federal stimulus funds, when officials from CHSRA and Caltrain told a Feb. 25 Metropolitan Transportation Commission meeting that current designs were inadequate for their needs (see "Stimulating transit, 3/4/09).

While the demand for straight platforms, rather than the curved ones TJPA designed, can be fairly easily addressed, the volume issue is far more significant and costly. During a March 12 TJPA meeting on the issue, engineers said that adding the third floor of trains that would be needed to handle 12 trains per hour would add \$1 billion to the cost. Even if no train box is built, TJPA officials say that just the foundation work and deeper dig needed for the higher capacity would add \$500-\$700 million to the cost of the project's first phase.

The good news is the federal stimulus package sets aside \$8 billion for high-speed rail development, and Transbay Terminal is one of the few shovel-ready projects out

there that would qualify for immediate assistance. The bad news is the criteria for attaining those funds won't be ready by the time TJPA plans to sign its construction contracts in late May.

Delaying the project would not only increase costs and forestall the immediate economic stimulus impacts of the construction, it would also anger bus transit agencies such as AC Transit, which kicked in \$57 million to the project. "AC Transit expects the TJPA to meet its commitment to AC Transit and its passengers, as well as keep the construction of phase one on schedule," AC Transit attorney Kenneth C. Scheidig wrote to TJPA March 11.

At the March 12 meeting, TJPA members uniformly reacted with dismay to their dilemma, criticizing CHSRA for its unrealistic demands. Program manager Emilio Cruz said the agency had designed to high-speed rail specifications and only learned in January of the desire for trains to run up to every five minutes during peak hours.

"They were presented without adequate justification for why they need increased frequency," Cruz told the TJPA board as he offered his analysis for why that frequency isn't needed to handle the 12 million annual riders the system predicts for 2030 and noting that Tokyo — which has far greater volume and density — is the only high-speed rail station in the world to run 12 trains per hour.

CHSRA executive director Mehdi Morshed said Cruz isn't a rail expert and disputed his analysis, noting that Tokyo and Paris each have multiple stations that together run far more than 12 trains per hour. He also noted that the BART system is at capacity after just 30 years.

"We are building a train that has the capacity to hold not just the riders in 2030, but beyond that," he said. "They are trying to fit the high-speed trains of the future in a very limited space, and we're telling them that's not adequate."

Morshed said his agency is still years away from getting into station design, but has been as accommodating as possible with TJPA's desire to move forward now. Daly and others have pointedly criticized CHSRA and its chair, Quentin Kopp, to which Morshed said, "Sure, we can take all the blame, but how is that going to help San Francisco get its station?" **SFBG**

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# GUARDIAN

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MARCH 18-24,  
2009

## MR. CONNER

By Johnny Ray Huston  
> johnny@sfbg.com

"The work is never finished, period," Bruce Conner (1933-2008) told Michelle Silva in a 2005 interview for this newspaper. "It's always changing, through time and how you experience it. When you see something the first time and you see it a second time, it is never the same. My films move at such a pace that if you blink, you may have missed five or six things." A traveling series of Conner's films has been selling out venues on the East Coast and in Europe. Now it's returning home, for a two-night stay on San Francisco screens.

Wed/18, 7:30 p.m.;  
Thurs/19, 7 p.m.  
www.sfcinemaetheque.org  
www.sfmoma.org  
www.ybca.org

WEDNESDAY  
MARCH 18

### EVENT/VISUAL ART

#### Jet Martinez

There are plenty of murals to admire around San Francisco, and some notable examples line the not-so-humble walls of the Mission District's Clarion Alley. But even amid such a visionary array, the work of Jet Martinez captures attention with its vibrant palette and magical realism. As in the watercolors of Tomie de Paola, the radiant suns in Martinez' skies bloom with stained glass intricacy, and his otherworldly landscapes are meticulous studies in texture and juxtaposition. Meet the muralist for a visual tour at CounterPULSE that is part of the ongoing series "Shaping San Francisco." (Nicole Gluckstern)

7:30 p.m., free  
CounterPULSE  
1310 Mission, S.F.  
(415) 626-2060  
www.counterpulse.org  
www.shapingssf.org



THURSDAY  
MARCH 19

### EVENT/SPOKEN WORD

#### Youth Speaks Teen Poetry Slam, Preliminary Round

If you've ever had to stand in front of your class, you've got to admire the young poets in the 13th annual Youth Speaks Teen Poetry Slam. They're not being asked to come up to the board to do a math problem — they're supposed to step up to the mic and bare their souls. As one of the leading nonprofit presenters of spoken word performance, Youth Speaks invites more than 500 young poets from the Bay Area to participate in preliminary rounds. Witness the first steps of the next Douglas Kearney or Jayne Cortez. (D. Scot Miller)

7 p.m., free  
Museum of African Diaspora  
685 Mission, S.F.  
(415) 255-9035  
www.youthspeaks.org

### DANCE

#### Jorge De Hoyos and Company: Stick

Jorge De Hoyos doesn't waste time. He's young, but during his short stint as a choreographer and dancer in SF, he's already

worked with the likes of Erika Shuch and Keith Hennessy. The provocative Hennessy might be proud of the forthright nature of De Hoyos's *Stick*, a quartet piece that sets out to express queer desire and explore voyeurism without restraint. Naked ferocity is way too lacking on SF stages these days, and De Hoyos is out to change the dull state of affairs. An extension of his residency at Mama Calizo's Voice Factory, *Stick* further signals that the site is hosting new creative forces. (Huston)

8 p.m. (through Sat/21),  
\$15-\$20 (no one turned away)  
Mama Calizo's Voice Factory  
1519 Mission, SF  
(415) 794-9614  
www.voicefactorysf.org

### MUSIC/FILM

#### Pilgrimage from Scattered Points

Maybe the music simply lends itself well to the form, but low budget avant-jazz documentaries keep appearing. Kasper Collin's 2005 *My Name is Albert Ayler* opened the minds and ears of anyone lucky enough to catch it at the Red Vic last year, and now *Pilgrimage from Scattered Points*, the acclaimed 30-year-

old artist Luke Fowler's look at Scratch Orchestra maven Cornelius Cardew (1936-81), is coming to town. Like Collin's movie, *Pilgrimage* uses old film stock to convey the grain of radical sounds, and like Collin with Ayler, Fowler isn't out to worship Cardew as much as reveal facets of his flaws and greatness. The movie headlines the second installment of Sgt. Pepper's Lonely Hearts Club at New Langton Arts. (Huston)

7:30 p.m. (doors at 6:30 p.m.),  
\$5  
New Langton Arts  
1246 Folsom, SF  
(415) 626-5416  
www.newlangtonarts.org

### EVENT/LIT

#### Thomas Glave: The Torturer's Wife

Being gay, black, and Jamaican can be a lethal combination. That's why it's amazing that a creative force like Thomas Glave even exists. Glave is an artist, scholar, and activist who writes stories that provoke outrage, encourage sympathy, and make the reader scream for social justice. After the publication of his first short-story collection, 2001's

acclaimed *Whose Song?*, Glave has gone on to edit anthologies. Tonight he'll be reading from his latest book, *The Torturer's Wife* (City Lights, \$15.95, 240 pages). It explores the horrors of dictatorships, war, and anti-gay violence, and the pleasure-pains of secret fetishes, erotic longing, desire, and intimacy. Lickshot for that ... (Miller)

7 p.m., free  
City Lights Books  
261 Columbus, SF  
(415) 362-8193  
www.citylights.com

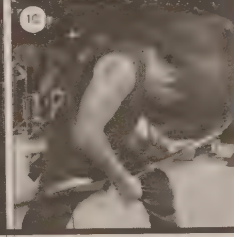
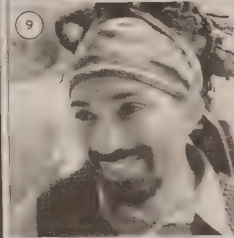
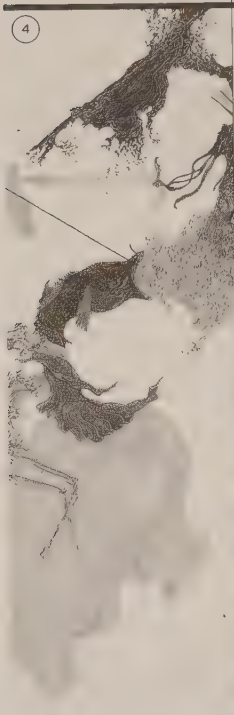
FRIDAY  
MARCH 20

### MUSIC

#### Black Mountain, the Sadies

When they're not helping the addicts of Vancouver's East Hastings Street, the alleged heroin capital of Canada, the members of Black Mountain indulge in the escapism of performing epic jams that draw upon the proto-metal influence of Led Zep and Sabbath. The prog-inflected synth sounds of the group's 2005 album *Drugonaut* recall the latter-day Zeppelin track "Carouselambra," while





remaining true to early metal — complete with Ozzy vocals — and the era of flower power gone wrong. Fellow Canadians the Sadies surely must have given Gram Parsons and the Byrds a listen — they work the space cowboy angle at times. Expect their set to be finger pickin' good. **(Andre Torrez)**

8:30 p.m., \$14  
Rickshaw Stop  
155 Fell, SF  
(415) 861-2011  
[www.rickshawstop.com](http://www.rickshawstop.com)

## EVENT

**"Daniel Everett: Endangered Languages, Lost Knowledge and the Future"**

For 20 years, field linguist Dan Everett lived among the Amazon's enigmatic Pirahã tribe, dodging venomous snakes and ferrying across river rapids. Known for their remarkably divergent cultural practices, the Pirahã whistle and hum to communicate, and any given verb in their language can take on an astronomical 65,000 forms. In a seminar put on by the Long Now Foundation, Everett speaks about his experiences with the Pirahã — and the ways in

which language shapes perception. **(Danica Li)**

7:30 p.m. (doors at 7 p.m.), \$10  
Cowell Theatre  
Fort Mason Center, SF  
(415) 561-6582  
[www.longnow.org](http://www.longnow.org)

**SATURDAY**  
MARCH 21

## THEATER

## The Story

Oh, fabulists of the world, pretending to be writers and journalists: we sure did wanna believe in Stephen Glass, Jayson Blair, James Frey, that chick who faked JT LeRoy, Scott Templeton (*The Wire's* serial-killer-fakin' reporter), and the countless, scandalous, contrite-on-*Oprah* rest. What could be a juicier, ripped-from-the-headlines (in more ways than one) topic for a play? Tracey Scott Wilson penned *The Story* with an eye toward Pulitzer-winning Janet Cooke, who invented a heroin-addicted eight-year-old for *The Washington Post* in the early 1980s. SF Playhouse and Lorraine Hansberry Theatre team up to coproduce the play's West Coast premiere, with the

acclaimed Margo Hall directing.  
(Cheryl Eddy)

8 p.m. (continues through April  
25), \$40  
SF Playhouse  
533 Sutter, SF  
(415) 677-9596  
[www.sfplayhouse.org](http://www.sfplayhouse.org)

## MUSIC

### Gaucha, Tin Cup Serenade, Mal Sharpe's Big Money in Jazz Band

Since 2002, Gaucho has graced tiny SF bars like Amnesia with jazzy instrumental renditions of standards like "Tea For Two." The gypsy-jazz sextet plays music in the tradition of Django Reinhardt, fusing New Orleans gubtucket with 1930s European sounds. If lyrics are more your thing, the lounge-y intonations of Tin Cup Serenade might seduce you. If your tastes lean to straightforward Dixieland, Mal Sharpe's Big Money in Jazz Band aims to make you stomp your feet. Tonight's triple bill gives these local outfits a chance to shine on a bigger stage. (Torrez)

9 p.m., \$13  
Slim's  
333 11th St., SF  
(415) 255-0333  
[www.slims-sf.com](http://www.slims-sf.com)

## VISUAL ART

### "Flaming Furbelows"

Naughty patches of fur and yarn that emit eerie squeals from their downy orifices, and bloodthirsty insects engaged in combat across surreal landscapes. If those descriptions don't intrigue you, you're not freaky enough to live in or near San Francisco. Marina Vendrell's deranged creatures — a hybridization of castoff mink fur coats and stuffed animals — are endearing and depraved. A duo made up of a Kate and an Eric, Kate Eric's works enact children's book-like scenes, but with a violent, postapocalyptic twist. In the new show "Flaming Furbelows," these Bay Area artists join forces to explore the fine lines separating attraction and repulsion, tenderness and terror — and to prove that perverse art is the juiciest kind. (L.C. Mason)

4-7 p.m. (continues through  
May 2), free  
Johansson Projects  
2300 Telegraph, Oakl.  
510-444-9140  
johanssonprojects.com

**SUNDAY**  
MARCH 22

## MUSIC

**Ray Manzarek and Robby Krieger of the Doors**

To hell with 2009, it's time to get down like it's 1969. That time warp is swelling, appropriately, over the Fillmore via Ray Manzarek and Robby Krieger, the organ-pounding, guitar-riffing half of the Doors. Purists may turn up their noses, but the touring 60-year-old rock legends still bring down the house wherever they plug in. Don't miss your chance to reexperience the soundtrack to your hottest high school make-out sessions or your brain-sizzling acid trips as these O.G. hepcats relight their fire with

CONTINUES ON PAGE 18 »

(1) and (2) stills from Bruce Conner's 1976 film *Crossroads* (see "Mr. Conner"); (3) still from Martha Colburn's 2008 film *Myth Labs* (see Sun/22); (4) detail of *Studies in Bug War* by Kate Eric (see Sat/21); (5) promotional still for Jorge De Hoyos and Company's *Stick* (see Thurs/19); (6) installation version of Luke Fowler's 2006 film *Pilgrimage from Scattered Points* (see Thurs/19); (7) production still from *The Return of Ulysses* (see Tues/24); (8) Ryan Peters and Craig Marker in *The Story* (see Sat/21); (9) Thomas Glave (see Thurs/19); (10) Krisiun in full ear-shredding death metal glory (see Mon/23).

STUDIES IN BUG WAR IMAGE  
COURTESY OF KATE ERIC; STICK  
PHOTO BY PARKER TILGHMAN;  
RETURN OF ULYSSES PHOTO BY  
JOHAN JACOBS; STORY PHOTO BY  
REBECCA MARTINEZ



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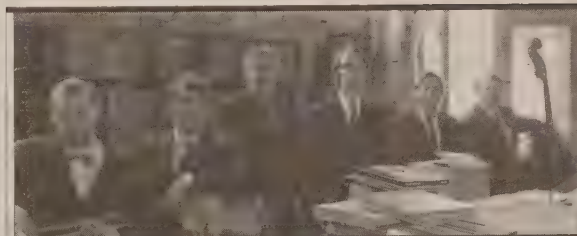
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## THE SAN FRANCISCO BAY GUARDIAN PICKS

### Gaucha (see Sat/21)

GAUCHO PHOTO BY PETER VARSHAVSKY



### PICKS CONT>>

sessions or your brain-sizzling acid trips as these O.G. hepcats relight their fire with the fury of a thousand baby-booming suns — no leather-clad front-man required — in the city where they played some of their first gigs. (Mason)

8 p.m., \$45  
The Fillmore  
1805 Geary, SF  
(415) 346-3000  
[www.thefillmore.com](http://www.thefillmore.com)

### FILM

#### "Lunchfilm: Film Before Food"

Once upon a time, Mike Plante had an ingenuous idea: Dude buys a moviemaker lunch, and as a token of gratitude, moviemaker gives the dude a movie. The catch? The movie's budget can't exceed the cost of the lunch. In the form of a series now known as "Lunchfilm," Plante's light bulb moment of conception has taken him to Sundance and other film festivals. Plante, who published the underground film zine *Cinemad* from 1998 to 2002 and now programs for Cinevegas, is on tour with his latest batch of miniature movies. The filmmakers showcased in tonight's screening include Martha Colburn and George Kuchar. The peculiar titles include *A Dyslexic Man Walks Into a Bra*. (Li)

7:30 p.m., \$6-\$10  
Yerba Buena Center for the Arts  
701 Mission, SF  
(415) 978-2787  
[www.ybca.org](http://www.ybca.org)

## MONDAY MARCH 23

### MUSIC

#### Krisiun

The music endemic to Brazil provides many opportunities for virtuosic playing, relentless speed, and wall-to-wall percussion. Prolific Brazilian band Krisiun is adept at all these things, but instead of playing samba, they play death metal. The São Paulo trio (composed of three brothers) produces some of the most uncompromising, blast-beaten insanity on the market, keeping their hands on the throttle until you think they might snap off. Dense riffs and octopus-like drumming coalesce with

guttural lyrics into a brutal soup, proving that the world's fifth-largest country hasn't forgotten how to do heavy since the break-up of *Sepultura*. *A tempestade está vindo!* (Ben Richardson)

with Destruction, Manic Ritual  
8 p.m., \$21  
Slim's  
333 11th St., SF  
(415) 255-0333  
[www.slims-sf.com](http://www.slims-sf.com)

## TUESDAY MARCH 24

### STAGE

#### Return of Ulysses

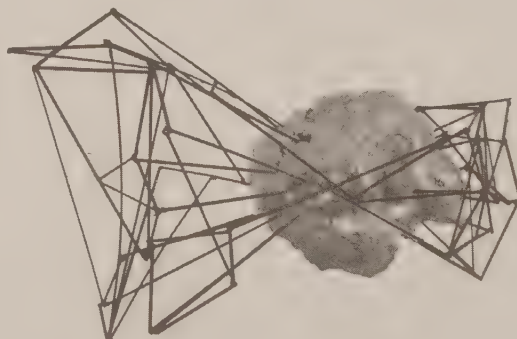
Ulysses is dying in a hospital ward in mid-20th century Johannesburg. As he waits for his maker, animated charcoal drawings and life-sized wooden puppets pantomime the recollections of his 20-year odyssey. Based on the 1640 opera written by Claudio Monteverdi, William

Kentridge's version of *The Return of Ulysses* compliments and contradicts Homer's epic and Monteverdi's music. This live performance is sure to shine new light on the powers of myth, fortune, and love that the tale has held for centuries. (Miller)

8 p.m. (continues through March 28), \$25-\$100  
Project Artaud Theater  
450 Florida, SF  
(415) 357-4000  
[www.sfmoma.org](http://www.sfmoma.org)

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to [lists@sfbg.com](mailto:lists@sfbg.com). We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

### LOCAL ARTIST: Renée Gertler



**TITLE** *Instability collapses* (gold leaf, acrylic paint, expandable foam, bass wood; 17 by 11 inches)

**THE STORY** "Modality Room" muses on the magnitude of nothingness, black holes, wormholes, and outer space. Building from the impossibility of fully understanding such complex concepts, Gertler constructs a domestic setting as the environment in which to explore these mysteries.

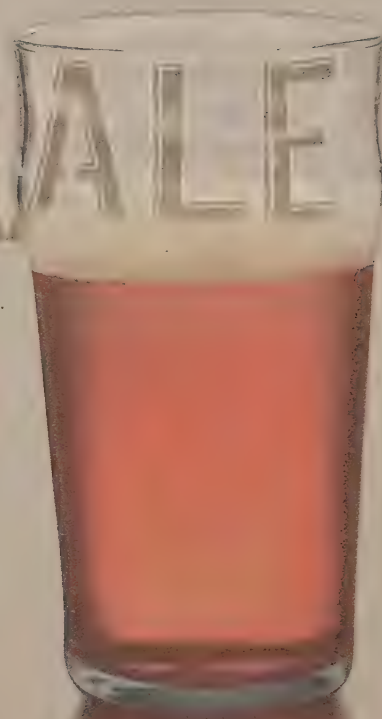
**BIO** Gertler was born in Santa Barbara and currently lives and works in San Francisco. She received her MFA from California College of the Arts in 2007. She is participating in upcoming group shows at Ping Pong Gallery and Southern Exposure.

**SHOW** "Modality Room," Sat/21 (reception Sat/21, 7-10pm) through April 17. Sat.-Mon., noon-5 p.m.; first Fridays, 7-10 p.m. Blank Space, 2208 San Pablo, Oakl. (510) 547-6608. [www.blankspacegallery.com](http://www.blankspacegallery.com).

**WEB** [www.web.mac.com/reneegertler](http://www.web.mac.com/reneegertler)



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## SPECIAL EVENTS

MAR 19 / SMALL PLATES PERFORMANCE / 6:30PM

Special 1-hour performance with free wine and appetizers. Be home by 8:00pm! All seats \$20.

MAR 20 / VERGE AFTER-PARTY

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trash pop culture news, notes, and reviews

## Kennedy, compounded

### HYPOTHETICALLY

**SPEAKING** It's chaos theory's maxim that the mere brush of a butterfly's wings might produce a ripple effect sufficient to change history. But let's face it: it's more interesting to muse upon the big what-ifs, like assassination attempts. What if Lincoln or Archduke Ferdinand had survived? What if Reagan hadn't?

Are such speculations actually useful, or just a glorified party game? Clearly Koji Masutani thinks it's the former, since he's gone to the trouble of making *Virtual JFK: Vietnam If Kennedy Had Lived*. As presented by the director and foreign policy historian James G. Blight, this new documentary makes the case that Kennedy's nonconfrontational tactics on the world stage during his presidency would surely have carried over to preventing that "quagmire" known here as the Vietnam War (and over there as "the American War"). Had he lived, of course.

Parallels to our moment are hard to resist. Like Obama, JFK's election was viewed as a landmark and greeted with messianic excitement unequalled by a Democrat until now. He arrived at a time of equally daunting if very different emergencies — the Cold War's peak boiling point, the civil rights movement heating up at home — and likewise faced hostile Republican lawmakers as well as skeptical press.

Masutani charts six occasions on which JFK dodged armed conflict that might have triggered (or so reasoning went) World War III. The Cuban Missile Crisis is the obvious one. Others, all four-alarm calls for anti-commie action, include resisting engagement in Laos and Vietnam, as well as over the Berlin Wall's construction. In archival footage Kennedy looks alternately uncomfortable



and good-humored defending his policies, as he's accused of "appeasement toward communism," "utter incompetence," and "mismanaging the news" by rationing his statements to prevent hysteria outbreaks in an already paranoid nation. "This generation of Americans has already seen enough war and hate," he pronounced. Amen.

Alas, that fateful open-car ride in Dallas placed Lyndon B. Johnson in office. Though it evidently tormented him, LBJ saw no alternative to an ever-expanding Vietnam incursion. Some 58,000 U.S. lives and 2 million native ones later, it remains the quagmire by which all our blunders abroad are measured.

These days, not everyone thinks Kennedy was as golden as that Camelot glow suggested. But *Virtual JFK* does convince us that things would have turned out quite differently, at the very least, had he missed taking a premature powder. May history not repeat itself. (Dennis Harvey)

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## music

It's purr-fect timing for Michael Jackson — left, back in the '80s day — to reemerge and reclaim his King of Pop title, whereas kindred '70s chart-toppers Bee Gees sally forth with *Odessa*, second from left, bumping disco duds long after their chamber-pop masterwork dropped. Orchestral rock is stayin' alive thanks to Mt. St. Helens Vietnam Band, second from right, and Mirah, top right, and Amadou and Mariam glance to the future, Mali, mia. | MICHAEL JACKSON PHOTO FROM WWW.MICHAELJACKSON.COM



## Sleeper cells

By Kimberly Chun  
 > a&celebrities@sfbg.com

**SONIC REDUCER** Pop monoliths come and go, but these days they mostly seem to be going: tumblin' down quietly, as with the soon-to-be-shuttered

Virgin Megastore on Market Street, or *rumbling* — and grumbling — noisily, as with the war of words accompanying Radiohead's reputed snub of Miley Cyrus and Kanye West at this year's Grammys. So it's heartening to see that we can all agree on one thing: we want to glimpse an ever-morphing, perkily pageboy-ed pop maestro in the pasty, ghostly flesh.

The last monolith standing, Michael Jackson can continue to claim his King of Pop title with the speedy sell-out of his 50-show London residency, dramatically titled "This Is It!" Neverland does too exist, Mikey: in Londontown, with more than 1 million ticket-buyers gripped by the *HIStory*-making, get-it-now-or-never pop-consumer frenzy that accompanies reunions and comebacks undertaken by Led Zeppelin, My Bloody Valentine, and a certain half-century-old superstar

— and pure brilliant and twisted product of the entertainment biz — who hasn't tackled a major tour since 1997 or made a studio long-player since 2001. Is this deprivation anxiety, or a sign that pop can once again mean *popular* for a music industry nervously scanning the tea leaves of ticket sales for a brighter, sparkly-gloved future?

But we can't all be monsters of pop. Witness that other little combo hitting its chart-topping stride around the same time as Jacko's *Off the Wall* (Epic, 1979): Bee Gees. Down-market lulls are an ace time to revisit past beauties like the group's stunning two-LP *Odessa* (Polydor, 1969), later abbreviated to a single disc and leached of its pomped-out, once-toxic red-flocked packaging; and recently reissued, in all its completist glory, with stereo and mono mixes of the entire recording, a disc of previously unreleased demos, sketches, and alternate versions, a poster of lyric notes and reel labels, and a booklet breaking down each track. Sure to be a revelatory sunken treasure for fans of the Decemberists, Okkervil River, and other chamber/indie rock literati, the concept album marked an intense period of creativity for the bros Gibb, and nearly shipwrecked

the band. Guitarist Vince Melouney departed for bluesier waters, while Robin bickered with Barry over the choice of a first single and left the group in 1968, only to return two years later (after mending his broken heart, no doubt). We're left with an opulent, astonishingly deep concept album concerning a lost British ship, *Veronica*, at the turn of the 20th century. *Odessa* is marked by lovely flamenco guitar and Mellotron work by Maurice, a miniature symphony, moments of Bands-y rusticism, a forelock tug to Thomas Edison, and those Doppler vibrato vocals — all worth diving into, again and again.

The derring-do with which the Bee Gees once charted the risky seas of baroque pop excess should be a lesson to other music-makers. And strangely, Seattle's Mt. St. Helens Vietnam Band brings to mind an adenoidal indie-rock incarnation of the sibs Gibb. Could it be the buzz band's over-the-top AOR and early '00s new-rock interludes that spurred pals to describe a recent Noise Pop turn as "awful"? The press literature for its self-titled *Dead Oceans* debut draws a line of descent from Wolf Parade through Modest Mouse and the Pixies, but I sense that MSHVB's breed of over-the-top, kitchen-sink rock is just the latest wrinkle in an increasingly orchestral Northwest sound, which is skipping

from grunge to grrrls to baroque 'n' roll.

I'll bust out my conductor's tales after listening to Portland, Ore., songwriter Mirah's delectable *(a)spera* (K). Björk, Beth Orton, and Julie Doiron would be dang proud of Mirah Yom Tov Zeitlyn's successful forays into the wilderness of mutable forms, remixes on *Joyride: Remixes* (K, 2006), and meditations on the secret lives of insects with *Spectratone International on Share This Place: Stories and Observations* (K, 2007). Working with certified Mt. Eerie/Microphones genius Phil Elverum, Mirah defies her old lo-fi rep with this full-blown sleeper gem of a CD, gambling from the string-dappled opening gut-punch of "Generosity" to the shimmering snare and delicate guitar coloration of "Education." *(a)spera* grabs for classit pop beauty standards and succeeds on its own terms — hurdy gurdy, bongos, kalimba, kora, and all.

And speaking of Malian kora, one mustn't neglect that country's Amadou and Mariam — departing for the more futuristic, less folkloric reaches of pop with *Welcome to Mali* (Because Music/Nonesuch). The only ship the blind couple will be wrecking is that of pop purists expecting another *Dimanche a Bamako* (Because Music/Nonesuch, 2005). The subtly tweaked Afro-

futurist soundscapes — littered with appearances by performers like K'Naan and Toumani Diabate — are closer to a digitized, disco-ball-glittered, cosmopolitan Paris than a more rustic, impoverished Mali. Amadou and Mariam narrow the divide between the two with the sparkling, Damon Albarn-produced rave-up "Sabali," the wah-wah-wailing kora-laced slo-funk of "Djuru," and the rump-shaking Afro-rock sizzle of "Masiteladi." I'm absolutely besotted with the bala-fon plonk mashed up with electric guitar twang on the palm-wine-'n'-spaghetti-Western-(African) "Ce N'Est Pas Bon." Congotronics and ethnotronics, welcome to A&M's mothership connection — wake up, shake it up, and get ready for takeoff. Can't wait to see where it takes us next. **SFBG**

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# About time

Four Tet jumps genres, but its sound sticks like glue

By Brandon Bussolini  
a&cletters@sfbg.com

Four Tet's music is sticky. The word works as a description of Kieran Hebden's gluey way of making precious, melodic samples adhere to languid hip-hop beats. It also conveys that Four Tet's sound not only bears down into your memory, it also becomes a medium for memories in its own right. To listen to Four Tet is to think about time, and Hebden has an uncanny way of illuminating the cargo that mundane details carry.

*Rounds* (Domino, 2003) is widely considered Four Tet's definitive release; its slight innovation lies in refining *Pause's* (Domino, 2001) fusion of Madlib-esque, fuzz-on-the-needle beats with folky but not fey loops. The effect is major, though, a kind of déjà vu in reverse, as if Hebden amplified a previously inaudible and consequential universe. *Rounds*, too, runs at a fraction of the pace of daily life: it's the aural equivalent of a shaft of sunlight scanning your skin as you sit down to tea. Yet *Rounds* was a happy-willed accident, if one goes by the free jazz-accented and comparatively opaque *Everything Ecstatic*

(Domino, 2005). In the wake of these recordings, the stylistic shifts of Hebden's recent EP, *Ringer* (Domino, 2008), run the risk of painting him a techno *arriviste*. But they result in his most deeply engaging release, one that explores Four Tet's signature affect while calling upon greater patience and deeper listening.

Although techno can come off as a genre for soliloquists, Hebden brings the interplay and tension he developed in live and recorded collaborations with drummer Steve Reid to *Ringer's* sprawling title track. It runs a near-funky, Cluster-like synth arpeggio alongside a gold lamé string loop, splitting the difference between Kraut and Italo before dropping in an *ooonce oooonce* 4/4 beat. If you listen to the hi-hats rather than the bass drum, it's no less rhythmically complex than an earlier, super-syncoated track like *Rounds'* "Unspoken." Lest you think Hebden's just transposing his quirks into a new genre's language, he presents the drone-backed heartbeat of "Swimmer," which charts an previously unimaginable middle place between Donnacha Costello's funk and Charlemagne Palestine going buck wild on a

Yamaha DX-7. A very yellow song, like a prolonged burst of vitamin D into the bloodstream.

Hebden imparts an auteur's stamp on everything he touches: *Ringer* never disappears into its supposed adoptive genre. It's admirable to not abandon your audience or imprimatur, but no critic will ever label Four Tet rigorous or its pleasures hard-won. The lion's share of this music's appeal, after all, lies in the feeling of a generation coming into its inheritance, an uncanny merger of backpacker aesthetics and Aphex Twin-isms.

A few years from now, Four Tet might strike Web-nourished music fans as a bit middlebrow and embarrassing because of Hebden's old-fashioned insistence on both meaning and abstraction instead of a wholesale adoption of one over the other. (A dialectic nicely embodied by Dan Deacon on one hand and Black Dice on the other.) Although Hebden's conclusions are never facile, they aren't particularly difficult to grasp. The number of commercials that spun off of *Rounds* almost reached Ratatat levels of exposure, a worrying phenomenon because both groups' adoption of hip-hop is based on excising, along with non-PC elements, its futuristic streak. Rap doesn't make a particularly good pillow, and its history is a little too gnarled to be adequately represented by a musty snare.

The problematic aspects of Hebden's approach don't detract from the real satisfaction and den-



Whether Kieran Hebden is mining techno's tics or languid hip-hop beats, Four Tet's rhythms do the time warp, again and again.

sity of Four Tet's music. *Rounds* will always evoke, for me, not just the mezzanine café of Toulouse's XPRMNTL, a gallery/cultural clearinghouse where I first heard it over hot chocolate, but also a whole way of approaching time I've rarely experienced since that moment. Music that dilates the familiar into its own universe makes for a soft revelation, and I get the sense that Four Tet's real

innovation is only just starting to be understood by its audience. **SFBG**

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## SWEDISH FETISH: THE SCANDINAVIAN PATH FROM ABBA'S ICE CASTLES TO FEVER RAY

Americans have always been lured by the siren call of those blindingly blonde babes and bewitching blue-eyed boys, but what exactly is "it" about Sweden that keeps us wanting more? The country is known for being progressive, well educated, sexually liberal, and neutral in wartime. A Swede even holds the Guinness World Record for spinning the most yo-yos simultaneously (nine).

Sweden has infiltrated American style; I don't know anyone who doesn't own at least one thing from Ikea, H&M, or Cheap Monday. These companies convey a sleek, stackable, skinny image. This impression is debunked slightly by the current Yerba Buena Center for the Arts exhibition "Irreverent: Contemporary Nordic Craft Art," a showcase for clothes you can't wear and furniture you can't use, such as Frida Fjellman's chandeliers populated by glass owls and frosted squirrels.

There are also the images Bergman has left us: stunning and haunting images of long coastlines, 18 hours of daylight in June, and splendid mountain ranges shrouded in December darkness. The snow-white vampires of Tomas Alfredson's *Let the Right One In* (2008) proliferate our nightmares. The comic gum chums of Roy Andersson's *You the Living* (2007) will soon come calling.

For a country with a landscape that's roughly equivalent to California and a population of about 9 million, Sweden is



Ring, ring! Sweden is the third largest exporter of music in the world, thanks to tin foil fashionistas ABBA and more recent talents such as Tallest Man on Earth (center) and Fever Ray (right).

TALLEST MAN PHOTO BY KARL GUNNARSSON

an impressive exporter of music — the third largest in the world, bested only by the U.S. and U.K. The boom began in the 1970s with those pop perfectionists, ABBA, who crossed the Atlantic to bliss us out with the melancholy euphoria of 1976's "Dancing Queen" (their sole U.S. chart-topper, although they were the most commercially successful band of the decade).

Following ABBA's footsteps and to some degree formula, lesser and at times laughable groups emerged from Sweden in the 1980s to reinforce the bright blonde stereotype. Europe

advised us to "Open Your Heart" and Roxette counseled to "Listen to Your Heart." Although these acts managed to break into the mainstream, none attained the same timeless staying power of Agnetha, Benny, Björn, and Anna-Frid, with their teen anthems about sneaking out under mama's nose and "having the time of your life," and their darker, more adult post-*Arrival* (Polar, 1976) material.

The 1990s only solidified Sweden's reputation as a pop paradise. It brought some ludicrous acts, such as Rednex with 1994's "Cotton Eye Joe." But Ace of Base gave us "The Sign" in 1993, and the Cardigans crafted powerful, lasting songs and even albums. Perhaps most notably, Max Martin made Britney Spears famous by writing and producing her 1998 debut single "... Baby One More Time" and creating many more hits for her and the Backstreet Boys. He also collaborated with Robyn, who has achieved cult and critical success at home and more recently in the U.S. with her own songs.

In the 21st century, Sweden's international music presence has grown more multifaceted. The Hives brought rock to the American charts in 2000 with "Hate To Say I Told You So," and American indie kids and Kanye West went bananas in 2006 for the whistling jam "Young Folks" by Peter, Björn, and John, whose fifth and newest album *Living Thing* is set for release this month. The female vocalist on "Young

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More than a hipster rapper's delight: Fool's Gold's DJ A-Trak and Nick Catchdubs unite hip-hop, dance music, and pop.

NICK CATCHDUBS PHOTO BY IAN MEYER

## More meaner, more cleaner

Fool's Gold bridges the pop girl and DJ nerd divide

By Mosi Reeves

> a&cletters@sfbg.com

"We're not elitists," asserts Nick Catchdubs, co-founder of Brooklyn dance label Fool's Gold. In a conference call with business partner A-Trak, he describes Fool's Gold fans as a sea of hip-hop dudes, skinny-jeans-electro kids, super DJ nerds and Urban Outfitters girls. "The tempos and the beats-per-minute are the only governing factor," adds A-Trak.

You could say that Fool's Gold is fomenting a cultural moment. After years of dismissing it as cheesy, rap fans have finally, tentatively, learned to accept dance music. Kanye West landed a number one hit with "Stronger" by remixing Daft Punk's 2001 "Harder, Better, Faster, Stronger." A-Trak, the other co-founder of Fool's Gold, is Kanye's tour DJ. And Washington, DC rapper Wale drove the Internet nuts with his remix of Justice's "D.A.N.C.E." Catchdubs mixed *100 Miles and Running*, the Wale mixtape which featured that viral hit.

Fool's Gold works with many

of the era's players: Kid Sister, who scored the label's first successes with clever pop-raps "Damn Girl" and "Pro Nails" (and is A-Trak's girlfriend); Trackademicks, the Yay Area electro-funk producer-rapper who celebrated the release of the single "Enjoy What You Do" at SF nightspot Vessel last month; and Treasure Fingers, the Atlanta DJ who scored a disco-house smash last year with "Cross The Dancefloor." Its biggest hit to date, though, has been Kid Cudi's "Day 'N' Nite," a lonely-stoner gem that mixes Cudi's off-key harmonizing against winsome electro melancholy. A-Trak doesn't have exact figures, but he places digital sales at around 100,000, which he rightly describes as "cool for an indie like us."

Kid Cudi was the first Fool's Gold artist to win over difficult-to-please hip-hop blogs, which sometimes ridiculed Kid Sister as too fluffy and trendy (perhaps in part because she's a woman). During Kid Sister's run of singles in 2007, which eventually landed her a major label deal with Downtown Records, skeptics didn't know what to make

CONTINUES ON PAGE 26 »



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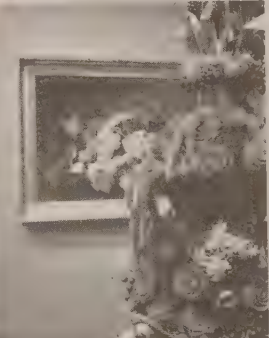
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# FRIDAY NIGHTS

at the de Young

March 20

From 5-8:45 p.m. with live music and cocktails.  
Regular museum admission prices apply.



Left image: City College of SF, Jenny Tagliacozzi, AFD. Inspired by: Severn Rossen, Still Life with Fruit  
Right image: Flora Unbound—an Celebration of the 25th Anniversary of Bouquets to Art, Gary Bukovich

VIEW the 25th Annual *Bouquets to Art* exhibition and celebrate the start of spring. Select florists interpret the museum's permanent collection with dozens of stunning, elaborate floral arrangements. Also view the special exhibitions *Warhol Live* and *Yves Saint Laurent*.

LISTEN to the music of **Zulu Spear Reunion** featuring Gideon Bendile.

EXPERIENCE the process of silk-screening Warhol images on tortillas creating edible works of art as **The Great Tortilla Conspiracy** returns to the de Young.

CREATE your own **flower-power accordion books** with inspiration from YSL and Warhol.

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

**KORET** FOUNDATION FUNDS The Wallace Foundation™  
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GUARDIAN

This program is supported by the Koret Foundation and is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

Golden Gate Park  
50 Tea Garden Drive  
devoungmuseum.org  
415.750.3600

## de Young



Khmer, baby, let's dance on the ceiling: DJ Clive Henry of club Circoloco (top left) flies in from Ibiza, Kotchy blurs the future bass line (bottom left), and one of Phnom Penh's phenomenal drag lovelies blossoms. | CAMBODIAN QUEEN PHOTO FROM QUEERCAMBODIA.BLOGSPOT.COM



## Say you, say me

By Marke B.  
> superego@sfbg.com

**SUPER EGO** Adult contemporary is alive and well and thriving in Southeast Asia. I just touched down from a refreshing jaunt to that worldly hot spot: Cambodia a capitalist riot of beauty and pollution, untamed Laos a communist stoner's wet dream. Everyone Hunky Beau and I met was gorgeous, despite the odd backpacker overload, which occasioned a few frightful sightings of *crocadreadles* — northern Europeans sporting poorly waxed dreadlocks, jingle pants, and stomach-churning Crocs.

Memo to the Danes: please stop.

Still, even that led to some perfect Putamayo moments, as when a lovely Jewish-Korean singer at Dead Fish Tower guesthouse in Siem Reap launched into her acoustic version of Daft Punk's "One More Time." Many of the citizens themselves, however, seemed happily obsessed with Lionel Richie, Westlife, Yanni (it lives!), and Thailand's answer to Nickelback, Big Ass. The gay clubs were pumping the usual homo-panglobal Kylie Minoguerhea, sigh, yet the drag was way brill. But alternative DJ and dance music culture — and even the hip-hop aspirations my Amerocentric, quasi-Orientalist mind expected to sense in the region's rapidly develop-

ing economic climate — seemed banished to the land of wind and ghosts.

I'd say I felt a little sorry for the baby-boom youth there, but who am I to make value judgments? Value judgments give me acne, Jessica Simpson — and a few weeks probably aren't enough time to properly shake out an underground. Besides, here on the other side of the rim our dance charts are clogged with Lady GaGa blah-blah-blah, zombie Prodigy retreats, and something called "Total Dance 2009." Goddess help us all. If ever there was a moment to hit the reboot on Western mainstream dance music — hell, even drag to trash and go running with the night — this may be it. **SFBG**

## THE ID LIST

### MIKE SLOTT AND KOTCHY

"If you're tired of all the retro shit, holla," woots New York City's Kotchy on one of his typical genre-fuck tracks, blending ambient squelches with trippy bleeps from inner space. "Our culture must be in a coma, and I'm not a doctor." Glasgow-based future bass collective LuckyMe brings twilit melodies, brogue-inflected park bench rhymes, and wry Scots humor to the burgeoning genre. Both Kotchy and LuckyMe's Mike Slott will bruise the speakers with live performances, while graffiti artists sear your sinuses, at this month's installment of Bass Camp. Thu/19, 9 p.m., \$10-\$15. 111 Minna, SF. [www.111minnagallery.com](http://www.111minnagallery.com), [www.myspace.com/basscampsf](http://www.myspace.com/basscampsf)

**DAVIES AFTER HOURS** Do the words "electric strings" excite you as much as they do me? Yeah, that's right, I'm a geek. The San Francisco Symphony, following in the frisky footsteps of other

wildly successful nighttime-aware arts institutions, is launching a monthly post-performance shindig composed of cutting-edge styles. Cellist Alex Kelly's avant-jazz combo kicks off this month, with electric strings and rock from NTL in April and the massive DJ Masonic with Mercury Lounge in May. Fri/20, April 24, and May 22, after 8 p.m. concert, free with purchase of symphony performance ticket. Davies Symphony Hall, 201 Van Ness, SF. [www.sfsymphony.org](http://www.sfsymphony.org)

### WORLD OF DRUM 'N BASS

The name may sound like a trade show — and I'm here to tell you that drum 'n bass fans make pretty great trade — but this huge affair brings serious low-end to Temple's multiple floors, and a boffo chance to reconnect with, and lose your droopy drawers to, the fractured sound of yore. Chase and Status, Radioactive, 2 Cents, A.I., Havoc, and more break it up. Let's get ready to rumble. Fri/20, 10 p.m., \$20. Temple, 540 Howard, [www.templessf.com](http://www.templessf.com)

### DJ SNEAK

Ah, Sneak, how you play with our heart-shaped equalizers. One minute you're banging chunky techno tunes, the next you're upping the bongos for some well-earned soul release — and then you drop some serious freaking Chicago house gangster shit on us and we can't stop screaming. Through it all you keep a shroom-happy smile on our faces and work the soles off our Keds. Here's to another 15 years of squeaking the woodwork, and your choo-choo new contribution to the *Back in the Box* series. With Hector Morales and Oscar Miranda. Fri/20, 9 p.m., \$10-\$20. Six, 66 Sixth St., SF. [www.clubsix1.com](http://www.clubsix1.com)

### CLIVE HENRY

Anyone who caught house legend Francois K's head-scratching but still rewarding set at Vessel on March 12 may have taken away the same thought I did — the sparkling Balearic revival of the past few years has now congealed into a full-on non-ironic Ibiza attack. That's kind of scary, but maybe the crappy-champagne-and-carnival-siren sound is an interesting

comment on now. Prolific DJ and producer Clive Henry, of the gliberty Circo Loco party based at Ibiza's humongous DC10, may be the best person to help you rethink the microgenre at EndUp. Whether or not he'll be sponsored by Got 2 B Magnetik hair gel with pheromones, like most Ibiza denizens, remains to be seen. Sat/21, 10 p.m., \$10-\$20. EndUp, 401 Sixth St., SF. [www.theendup.com](http://www.theendup.com), [www.sensesf.com](http://www.sensesf.com)

### BOOKA SHADE

The moody duo is still touring — and bridging the gap between thoughtful Berlin minimal and the more laconic side of electro. Yet why would Walter Merziger and Arno Kammermeier ever stop accumulating bonus miles as one of the most acclaimed live acts in dance music, especially with their Get Physical label still scoring kudos and their hoards of ready and willing fans? You may have seen it all before, but that doesn't mean it's not the tits. Sun/22, 8:30 p.m., \$22 advance. Independent, 628 Divisadero, SF. [www.theindependentsf.com](http://www.theindependentsf.com)

# THE INDEPENDENT

[www.theindependentsf.com](http://www.theindependentsf.com)

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## KARL DENSON'S TINY UNIVERSE

FRI MAR 20th  
SAT MAR 21st  
doors 8:30  
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## DOLENT WALTER'S 20th CONGRESS

SUN MAR 22nd  
doors 8:30  
\$22

## BOOKA SHADE

MON MAR 23rd  
doors 7:30  
FREE: 2  
DRINK MIN

## MILK

TUE MAR 24th  
doors 7:30  
\$17

## RAZORLIGHT

WED MAR 25th  
doors 7:30  
\$12

## RASPUTINA RUBY THROAT

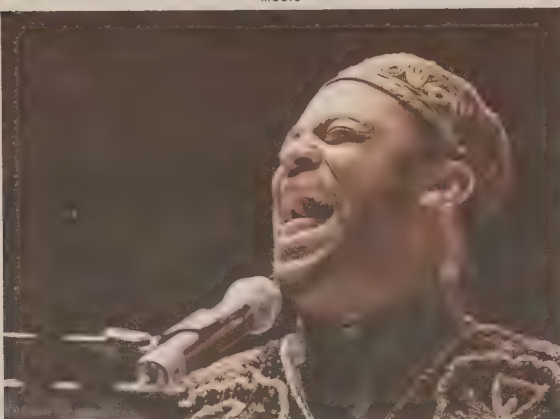
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SAT 5:30 / DOORS 7:30PM / \$15  
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SUN 3:29 / DOORS 7:30PM / \$17  
EMILIANA TORRINI  
LAY LOW  
MON 3:30 & TUE 3:32 / DOORS 8:30PM / \$28  
MIDNITE  
WED 4:3 / DOORS 7:30PM / \$15 ADV + \$17 DOOR  
APRIL FOOL'S DAY EXTRAVAGANZA  
RUPA & THE APRIL FISHES  
LOCURA  
THU 4:2 / DOORS 8:30PM / \$15 ADV + \$17 DOOR  
JOHN BROWN'S BODY  
BLUE KING BROWN

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SAT 4:4 / DOORS 8:30PM / \$22 ADV + \$25 DOOR  
BOOM BOOM ROOM PRESENTS  
PAPA GROWS FUNK  
SUN 4:8 / DOORS 7:30PM / \$15  
JOHN WESLEY HARDING  
EUGENE MIRMAN  
MON 4:8 / DOORS 7:30PM / \$20  
STEVEN SEVERIN  
(SIOUXSIE AND THE RANSHEES)  
MUSIC FOR SILENTS  
WED 4:8 & THU 4:7 / DOORS 7:30PM / \$22  
ROBBEN FORD  
BIG ORGAN TRIO  
FRI 4:30 / DOORS 8:30PM / \$28  
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## Jewish Music Festival

**PREVIEW** Oh man, do we live in troubled times. If you possess a certain fundamentalist biblical streak, you might be forgiven for falling prey to thoughts of doom and damnation. For a proven antidote, try gospel music — certain postracial/maxicultural sectors of society are pushing back against the end times with joyous, fervent determination. Exhibit one: the “kosher gospel” of Joshua Nelson, a black Jew from New Jersey born to African American parents, who traces his religion to several generations of West African Senegalese Jews.

Nelson lived in Israel for two years and is fluent in Hebrew, and his music is as interesting as his lineage and biography. He draws from Jewish liturgy to rework a traditionally Christian genre of music, imbuing it with resonant Jewish themes — the despair of being lost, the longing for freedom. Despite his inventiveness with the form, his music retains gospel's recognizably uplifting, stirring, soulful core. Nelson has performed before Yitzhak Rabin and Barack Obama, and Oprah Winfrey has championed and befriended him. At the Jewish Music Festival's opening event (Sat/21, at First Congregational Church of Oakland), you'll find out why his singing voice has been compared to Mahalia Jackson's. For one night, at least, let the “Prince of Kosher Gospel” soothe your weary brow. He's Oprah approved!

Another good Jewish Music Festival pick is a March 26 performance at the Rickshaw Stop by Daniel Kahn & the Painted Bird, who are on tour in support of their second CD, *Partisans & Parasites* (Oriente). Kahn is often called the Tom Waits of Berlin — his band mixes punk with political cabaret. If you're looking for more of a raucous dance party, this is your night. (Lauren Giniger)

**JEWISH MUSIC FESTIVAL** Sat/21 through April 2. Various prices and venues.

(510) 848-0237. [www.jewishmusicfestival.org](http://www.jewishmusicfestival.org).

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at [lists@sfbg.com](mailto:lists@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 18

### ROCK/BLUES/HIP-HOP

**Abney Park, Humanwine** Slim's 9pm, \$25.  
**“Baghdad by the Bay Local Music Showcase”**  
 Red Devil Lounge, 8pm, \$10. With Cons, Sillian Rail, Harbours, and Locke n' Load.  
**Earl Thomas Unplugged** Biscuits and Blues, 8pm, \$15.  
**Pink Canoes, Gerrit Wiltmer, NVH, Cent**  
 Ergun Hemlock, 9pm, \$6.  
**Potholder and the Lid, Jonah Kit, JJ Schultz,**  
**Corey Hennessy** Hotel Utah, 8:30pm, \$5.  
**Victory Party, Kocho-Bi-Sexual, Peloton Elbo**  
 Room 9pm, \$6.  
**Jason Welch, Sxip Shirey** Bottom of the Hill, 9pm, \$10.

### BAY AREA

**“Comcast Battle of the Bands: Trios Edition”**  
 Marin Youth Center, 1115 Third St., San Rafael, (415) 606-7435 7:30pm, free. With Healer Trio, Tommy Clark Band, 3 at Last, and more.

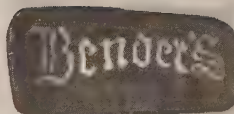
**Electric Vagina, All My Pretty Ones, Spider**  
 Meow Uptown, 9pm, free.  
**“Redwood City Blues Jam”** Little Fox, 7pm, free. With Volker Strifler Band  
**Top Critters, Gibbs, Deeper Stork Club**, 9pm, \$7.

### JAZZ/NEW MUSIC

**Cat's Corner Swing Party** Savanna Jazz, 9pm, \$5-10.  
**Gini Wilson Trio** Shanghai 1930 7pm, free.  
**“Johnny Foley's Mad Pianos”** Johnny Foley's, 9pm, free. With Rags Tuttle and Alex J Judgment Day, Kelli Rudick, Matthew Schoening Café du Nord, 8pm, \$10.  
**Ben Marcato and the Mondo Combo** Top of the Mark, 7:30pm, \$10.  
**“Music by the Eyeful: Inventions in Visual**  
**Audio”** Luggage Store Gallery, 1007 Market; [www.theilluminatedcorridor.com](http://www.theilluminatedcorridor.com), 8pm, \$6-10. With Jean-Luc Sinclair and Bridget Batch, Agnes Szlag, and Blake Pullet Grimoire.  
**“Rova: Arts presents Improv 21”** Red Poppy Art House, 7pm, \$10. With Vinny Golia  
**Marcus Shelby** Revolution Cafe, 3248 22nd St, (415) 642-0474, 8:45pm, free.  
**Tin Cup** Serenade Le Colonial, 20 Cosmo Place; 931-3600, 7pm, free.

### BAY AREA

**Dred Scott Trio** Yoshi's, 8 and 10pm, \$10-16.  
 CONTINUES ON PAGE 30 >>



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**WED 3/18** **TRISTIN ECKERSON BAND, LINNY KENNEY, THE LYNNE GENTRY**  
**DISPOSITION** (SOUL/JAZZ) 8PM \$7

**THU 3/19** **EDUCATORS FOR A DEMOCRATIC UNION**  
**(LIVE/DJ) 5-8PM**  
**BRAZILIVE - MAISA DUKE ENERGIA**  
**DO SAMBA** 9PM \$10

**FRI 3/20** **FREE OYSTERS ON THE HALF-SHELL 5:30**  
**DJ'S CARMEN & MIRANDAS FRUIT STAND**  
**6PM-2AM (WORLD, FUNK, R&B, POP) NO \$**  
**RED HOTS BURLESQUE** 7-10  
**HANK BOBBITT TWO AGAINST ONE**  
**MIGHTY SLIM PICKENS** (ROCK/MALICIOUS) 9PM

**SAT 3/21** **ROCK SOFTLY AND CARRY A BIG SPATULA - PANCAKES** 1-3PM  
**HEAVY HINDENBERG, ATOMIC LUCY, WICKED MERCIÉS**  
**(ROCK) 9PM \$7**

**SUN 3/22** **SALSA SUNDAYS**  
**DANILO** 3-8PM \$6 DANCE CLASS 3:15

**MON 3/23** **DOLLAR DAYS 11 PABST/\$2 WELL**  
**RADICAL VINYL DJ'S**  
**(OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM**  
**JEEPSTER, THE NEW THRILLS, POST VENTURA** 8PM \$5

**TUE 3/24** **YONAT MAYER, THE JUTGOWN PIRATES, TRUE DANGER**  
**(ACOUSTIC GARAGE) 8PM NOS**  
**SWING GOTH W BLOODWIRE**  
**(LIVE) 7-10**



MARCH 26

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**SENSES FAIL**  
**HASTE THE DAY**  
**BROKENCYDE**  
**MARCH 30**

**THE DEREK**  
**TRUCKS BAND**

**A SPECIAL ACOUSTIC**  
**PERFORMANCE BY**  
**JACKIE GREENE**  
**APRIL 15**

**CHRIS CORNELL**  
**MAY 1**

**NAPALM DEATH**  
**KATAKLYSM**

**TOXIC HOLOCAUST**  
**COLISEUM**  
**TRAP THEM**  
**MAY 4**

**STEEL PULSE**  
**MAY 5**

**SNOCORE TOUH**  
**STATIC-X**

**SALIVA**  
**BURN HALO**  
**THE FLOOD**  
**MAY 6**

**TARJA TURUNEN**  
**MAY 7**

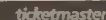
**OPETH**  
**ENSLAVED**  
**MAY 14**

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**THE FLATLINERS**  
**APRIL 1**

**JACK'S**  
**MANNEQUIN**

**MATT**  
**NATHANSON**

**LOW VS DIAMOND**  
**APRIL 7**

**PAUL WELLER**  
**APRIL 17**

**ATMOSPHERE**  
**P.O.S**

**ATTRACTED TO GODS**  
**APRIL 20**

**JOHN PRINE**  
**JOSH RITTER**

**APRIL 25**

**STEPHEN**  
**LYNCH**

**3 BALLOONS**  
**TOUR**

**MAY 14**



# WED/18

## JAZZ/NEW MUSIC

CONT'D

Mark and Teri Armando's, 707 Marina Vista, Martinez; (925) 228-6985, 8pm, \$5.  
**UC Jazz Ensembles** Anna's Jazz Island, 8pm, \$6.

## FOLK/WORLD/COUNTRY

**Autumn Sky** 285 Ninth St.; www.climatetheater.com. 8pm, \$7-15.  
**Black Crown Stringband** Café International, 508 Haight; (415) 552-7390, 7:30pm, free.  
**Gaucha, Mitch Marcus Session** Amnesia, 8pm, free.

## BAY AREA

**"Monthly Milonga"** Ashkenaz, 9pm, \$10. Tango lesson at 7:30pm.  
**Martha Scanlan** Freight and Salvage, 8pm, \$19.50.  
**Whiskey Brothers** Albatross, 9pm, free.

## DANCE CLUBS

**Balance** Infusion Lounge, 9pm, free. With DJ Michael Toast.  
**Deeper! Darker! More!** Bar on Church, 9pm. With DJs Chip McClure and Ellen Ferraro.  
**Qoöl** 111 Minna Gallery, 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.  
**RedWine Social** Dalva, 9pm-2am, free. DJ TophOne and guests spin international funk and get drunk.  
**Space is the Place** Knockout, 10pm, \$6. With

DJ Mychadell.

**We All We Got** Levante Lounge, 9pm. Hip-hop open mic and live performance mixer; this week's special guest is Jahi.

## THURSDAY 19

### ROCK/BLUES/HIP-HOP

**Justin Ancheta, Weather Pending, Flatlin, Skycamp** Slim's, 8pm, \$15. Benefit for AbolitionSF.  
**Matty Charles, Gamble House, Devon McClive** Hemlock, 9pm, \$6.  
**Chop, Low Red Land, Don'ts Bottom of the Hill**, 9pm, \$8.  
**Cute is What We Aim For, Meg and Dia, Breathe Carolina, Every Avenue** Fillmore, 6:30pm, \$19.50.

**High Like Five, Sputterdoll, Hey Young Believer**, Room for a Ghost Annie's Social Club, 8pm, \$10.  
**Alan Iglesias** Biscuits and Blues, 8pm, \$16. Tribute to Stevie Ray Vaughan.

**Eleni Mandell, Victor Krummenacher, Carney Café du Nord**, 8pm, \$15.  
**Jason Movrich** SNOB Wine Bar, 1327 Polk; (415) 440-7662, 8pm.  
**MSTRKRFT** Independent, 9pm, \$20.  
**Pep Love, Bayonics, Nima Fadavi, Approach** Mission Rock Café, 10pm, \$12.  
**Thunderbleed, D's Fresh Pink and Brother Grimm** Rickshaw Stop, 8pm, free.  
**Zu** featuring Mike Patton Great American Music Hall, 9pm, \$20.

## BAY AREA

**Al Baker, Edie Carey** Little Fox, 8pm, \$20.  
**Sheppard's Krook** Beckett's, 10pm, free.

## JAZZ/NEW MUSIC

**Gram Connah** Revolution Café, 3248 22nd St.; (415) 642-0474, 8:45pm, free.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800, 7:30pm, free.  
**"Johnny Foley's Mad Pianos"** Johnny Foley's, 9pm, free. With Rags Tuttle and Alejandro Lowrider Band Yoshi's San Francisco, 8 and 10pm, \$20.  
**Pamela Rose** Shanghai 1930, 7pm, free.  
**Stompy Jones** Top of the Mark, 7:30pm, \$10.  
**Marina Teich** with Ed Williams Brickhouse, 426 Brannan; (415) 820-1595, 6pm, free.  
**Vince Laestano Trio** Savanna Jazz, 8pm, \$5.

## BAY AREA

**Bela Fleck and Toumani Diabate** Yoshi's, 8 and 10pm, \$30.  
**Kelly Park and friends** Anna's Jazz Island, 9pm, \$10.

## FOLK/WORLD/COUNTRY

**Saul Kaye, Paul Hayward, Richard Campbell, Reckless in Vegas** Hotel Utah, 9pm, \$8.  
**Kentucky Twisters** Atlas Café, 8pm, free.  
**Mississippi Riders, East Bay Grease** Amnesia, 9pm, \$7.

## BAY AREA

**California Honeydrops** Armando's, 707 Marina Vista, Martinez; (925) 228-6985, 8pm, \$8.  
**Paul Manousos** Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300, 8:30pm, free.  
**Melodians** Ashkenaz, 9:30pm, \$15.  
**Todolo Shakers** Freight and Salvage, 8pm, \$19.50.

## DANCE CLUBS

**Afrolicious** Elbo Room, 10pm, \$6. DJs Pleasurmaker and Señor Oz spin Afrobeat, Tropicalia, electro, samba, and funk with guest J Elrod and L Lee.  
**Bingotopia** Knockout, 7-10pm, free. Lady Miss Mooly Patts calls the shots.  
**Cake Mix** Wish, 10pm, free. DJ Carey spins classic hip-hop.  
**Caribbean Connection** Little Baobab, 3388 19th St; 643-3558, 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.  
**Drop the Pressure** Underground SF, 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.  
**Funky Rewind** Skylark, 9pm, free. DJ Kung Fu Chris and MAKossa spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.  
**Gurp Out** Club Six, 9pm, \$10. Hip-hop with Luke Sick, DJ Quest, Doug Surreal, and more

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 \$5  
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**LUCABRAZZI**  
 \*Fri - Sat  
 9PM  
 \$10  
 ALL AGES  
**TIM BARRY (AWAL)**  
**AUSTIN LUCAS**  
**JOSH SMALL**  
**DAVE DALTON (OLD**  
**CHEEKY BASTARDS)**  
 \*Sat - Sun  
 9PM  
 FREE  
 ALL AGES  
**HAPPY HOUR SHOW**  
**HOLLYWOOD 77**  
**DIRTY EYES**  
**FREE COWBOY HATS**  
 8:30PM  
 \$8  
 ALL AGES  
**LABORATORIO DF**  
**PRESENTS**  
**PACHANGA DE 1ER**  
**ANNIVERSARIO**  
**COBRA SKULLS**  
**BANDA NEWSENSE**  
**MOONSHINE**  
 \*Sun - Mon  
 11PM  
 FREE  
 ALL AGES  
**TWANG SUNDAY**  
**OTTO MOBILE**  
**& THE MOANERS**

## UPCOMING SHOWS

3/26 - M.D.C., VERBAL ABUSE, FUKIM, EMBRACE THE KILL  
 3/27 - NIGHTY SLIM PICKINS, TWO TONS OF FEMME FEM, ELVIS HERSELF, 1/4 MILE COMBO, WOOD  
 3/28 - STEVE SOTO & THE TWISTED HEARTS, FRANK TURNER, THE SHEPHERD'S WOLF, LOOK MEXICO  
 3/29 - T-MODEL FORD & GRANEL ROAD, THE FEROCIOUS FEW, RAMSHACKLE ROMEO'S  
 4/3 - T.S.O.L., THE STRANGERS, THE KEGELS  
 4/5 - MATINEE SHOW - PARKWAY DRIVE, STICK TO YOUR GUNS, MY CHILDREN MY BRIDE, LONHEART  
 4/5 - NIGHT SHOW - FRONTSIDE FIVE, MINDS-ONE, HIGHTOWER, 5 DAYS DIRTY  
 5/8 - MINJA OUN, MIKE HALE  
 5/10 - THE MEATMEN, CHARSTIK, THE MEAT GUYS  
 5/20 - THE FREEZE, SHOOTIN' LUCY

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 THU 3/19 **DX - THE FUNKY GRANDPAW** 10PM  
 FRI 3/20 **DJ DARTAJAX** 10PM  
 SAT 3/21 **DJETTE DULCINEA AND DJ SLATTEY** 10PM  
 SUN 3/22 **DJ CIRCLEJERKAPHOBIA 7PM & KARAOKE W/ PAUL** 10PM  
 MON 3/23 **DJ SUPERCHILL** 10PM  
 TUE 3/24 **ALCOHOLCAUST W/ WHATSHSFUCK AND JOHNNY REPO** 9PM  
 WED 3/25 **ELECTRIC SOUNDLAB W/ DJ ERIK AND DRD** 10PM  
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 TUES. APRIL 7 • DOORS 7 / SHOW 8 • \$16  
**MIRAH**  
**TENDER FOREVER • LEYNA NOEL**  
**HLNDR** WELCOMES THURS. APRIL 16  
 DOORS 7 / SHOW 8 • \$18 • 18 & UP  
**JUNIOR BOYS**  
**MAX TUNDRA**  
 SUN. APRIL 19 • DOORS 7 / SHOW 8 • \$22 • 21 & UP  
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 DJ Shane In-Blood & DJ HEBBINKS & Guests "HEAVY"  
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 W/ THE FLEND  
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 HAPPY HOUR TIL 7PM  
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**PIER 23** SATURDAY & SUNDAY BRUNCH 10AM  
 3/18 **DR. DEE**  
 Nawlins' Piano 6pm / free  
 3/19 **AFRO-CUBAN SON**  
 Romantic Son Music 8pm / free  
**SF JAZZ HIGH SCHOOL ALL STARS**  
 Talented Bay Area Youth 6pm / free  
 3/20 **PHIL MERCHANT BENEFIT**  
 FEATURING ARMY & THE ZIONEERS  
 Reggae 10pm / \$10  
 3/21 **JAH WARRIOR SHELTER**  
 HI-FI  
 Reggae DJ's 10pm / \$10 door  
 3/22 **CHRIS KLEIN & THE BOULEVARDS**  
 Swamp Funk 4pm  
 3/24 **MARTY EGGERS**  
 Ragtime Piano 5pm / free  
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|---------------------------|-----------------------------------------------------------------------------------------------------|
| WED MAR. 18<br>DOORS 10PM | <b>MARTIN HIGGINS</b><br>Acoustic • 9pm                                                             |
| THU MAR. 19<br>OPEN 1PM   | <b>OPEN MIC</b><br>With DAK & BETH<br>Friendliest open mic in town<br>\$6 shot & Pint Special • 8pm |
| FRI MAR. 20<br>DOORS 11PM | <b>JEEZ LOUISE</b><br>TGIF Music • 9pm                                                              |
| SAT MAR. 21<br>OPEN 12PM  | <b>THIRD DATE</b><br>Rock Covers 9pm                                                                |
| SUN MAR. 22<br>OPEN 10AM  | <b>TBA</b><br>7pm                                                                                   |
| MON MAR. 23<br>OPEN 1PM   | <b>COLLET'S KILT DEAD</b>                                                                           |
| TUE MAR. 24<br>OPEN 2PM   | <b>RON THOMPSON</b><br>BLUESMAN RENOWNED 9pm                                                        |

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**Heat Icon Ultra Lounge.** 10pm, free. Hip-hop, R&B, reggae, and soul.  
**Kick It Bar on Church.** 9pm. Hip-hop with DJ Jorge Terez.  
**Koko Puffs Koko Cocktails.** 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.  
**Locals Love Infusion Lounge.** 9pm, free. With 2halides.  
**Rock Candy Stud.** 9pm-2am, \$5. Luscious Lucy Lippos hosts this electro-punk-pop party with music by ReXick.  
**Toppa Top Thursdays Club Six.** 9pm, \$5. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum fire-ness.  
**Worst Music Ever Knockout.** 10pm, free. Some of it's bad-good, but some of it's bad-bad. The Booty Bassment DJs know you secretly love it.

## FRIDAY 20

## ROCK/BLUES/HIP-HOP

**American Economy.** Greg Cross Band, Dylan Cannon Hotel Utah. 9pm, \$8.  
**Basecamp.** Audrey Howard and the Mistfers, Deemed Defective, Semiconductors Rock-It Room. 7pm, \$2-4.  
**Black Mountain.** Sadies Rickschaw Shop. 8:30pm, \$14.  
**Corruptors.** Lepish, Two Timin' Hussies Hemlock. 9:30pm, \$6.  
**Brett Dennen.** Angus and Julia Stone Fillmore. 9pm, \$25.  
**Dustonian Maximus.** Stratosphere 68, Aztlan Roots Grant and Green. 9:30pm, free.  
**4OneFunkon Elbo Room.** 10pm, \$5-10.  
**Roy Gaines Biscuits and Blues.** 8 and 10pm,

\$20.

**Grannies, Midnight Bombers, Fracas.** Flexx Bronze. Annie's Social Club. 9pm.  
**\$8-20.** Medical bill benefit for Brian Hood from Everything Must Go.  
**International Secret Agents Showcase.** Palace of Fine Arts, 3301 Lyon; www.dope-usa.com. 7:30pm, \$25. With Jin the Emcee, Far East Movement, Wong Fu Productions, Jessi Malay, and more.  
**Karl Denson's Tiny Universe.** Robert Walter's 20th Congress Independent. 9pm, \$25.  
**Notorious.** BuddhaBelly Red Devil Lounge. 8pm, \$10.  
**Samsara Blues Experiment.** Farflung, Numinous Eye Bottom of the Hill. 10pm, \$12.  
**SFSC All-Stars and Phil Lesh Slim's.** 7:15pm, \$25.  
**Sinister Dexter.** Hard Rock Café, Pier 39; (415) 956-2013. 9pm, \$10.

## BAY AREA

**Andoquia Beckett's.** 10pm, free.  
**Blood Sugar Sex Machine.** Gravy Boat, Mr. Meanor Little Fox. 8pm, \$14.  
**KRS-One, DUST, Zap Syndicate.** DJ Beset 19 Broadway. 9pm, \$25.  
**Real Tom Thunder.** Lavendi, Ehren Ebbage, Spenser Cooper Uptown. 9pm, \$8.  
**Wake the Dead.** Ashkenaz. 9pm, \$15.

## JAZZ/NEW MUSIC

**Donald Bailey with Sakuma Yuko Savanna.** Jazz. 8pm, \$5.  
**Will Bernard, John Medeski, Andy Hess.** Stanton Moore Great American Music Hall. 8pm, \$20.  
**Black Market Jazz Orchestra.** Top of the Mark. 9pm, \$10.  
**Eric Kurtzrock Trio.** Ana Mandara, Ghirardelli

Square, 891 Beach; 771-6800. 8pm, free.  
**Jeanette Harris Shanghai 1930.** 7:30pm, free.  
**"Johnny Foley's Mad Pianos"** Johnny Foley's. 9pm, free. With JC, Alejandro, and Greg Zuma.  
**Lowrider Band.** Yoshi's San Francisco. 8 and 10pm, \$20.  
**Steve Roden and Loren Chasse.** New Langton Arts, 1246 Folsom; (415) 626-5416. 7:30pm, \$10.  
**Tommy Small Revolution Café.** 3248 22nd St; (415) 642-0474. 8:45pm, free.

## BAY AREA

**Bryan Girard Trio.** Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.  
**Peppino D'Agostino and Manning, Kagglin, and Darter.** 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600.

CONTINUES ON PAGE 32 &gt;&gt;

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3/20 8PM \$8  
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LAVENDI, EHREN EBBAGE, SPENSER COOPER

3/21 DOOR 8PM \$8/10  
DIAMOND DAGGERS SPRING SHOWCASE  
A QUEER CABARET & DANCE PARTY  
DIAMOND DAGGERS  
DJ DIVINITY, RUSTY HIPS, SIMONE DE LA BETTO,  
JILL PARKER'S FOXGLOVE SWEETHEARTS,  
VIVIANNE FOREVER MORE, VERA DE VILLE

3/24 DOOR 8PM NO COVER!  
21 GRAND PRESENTS: AVANT GARDE TUESDAYS  
LADIES' NIGHT OF NOISE FEATURING  
BANDLANDS  
LIZ ALLBEE, AVA MENDOZA

3/26 DOOR 8PM \$5  
BLACK WIDOWS S.E. PRESENTS  
SHADOW SOCIETY  
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UNWOMAN  
ONKEL WOLAND & THE BLACK FOREST MENAGERIE

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4/11 THE DICKIES • 4/17 KIM LENZ  
4/24 CATHOLIC COMB • 4/25 D.J.

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DARK MEAT  
Long Legged Woman Grampp Jookbox

FRI MARNIE STERN  
3/27 Citay-Beep Beep  
FREE MORAL AGENTS  
Kevin Seconds & Bach

SUN TRANS AM  
3/29 fvtvskvlz zeeetiger  
PIGEON JOHN  
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TUE CHAD VANGAALAN  
3/31 Women - Tempo No Tempo  
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**FRI/20  
JAZZ/NEW MUSIC  
CONT.**

8pm, \$20.  
**Dmitri Matheny Group** Anna's Jazz Island.  
 8pm, \$12.  
**Bela Fleck and Toumani Diabate** Yoshi's. 8 and  
 10pm, \$35.  
**Jinx Jones Jazz Trio** Speisekammer, 2424  
 Lincoln, Alameda; (510) 522-1300. 8:30pm,  
 free.  
**Mo'Fone** Jupiter, 8pm.  
**Isabel Stover** Jazzschool, 8pm, \$12.  
**Trombonga** Mrs. Dallaway's Books, 2904  
 College, Berk; (510) 704-8222. 6:45pm, free.

**FOLK/WORLD/COUNTRY**

**Albers Trio** Red Poppy Art House, 8pm, \$10-  
 15.  
**Hank Bobbit, Mighty Slim** Pickins El Rio, 9pm,  
 \$5-7.  
**Earl Brothers, Hyperbol Mountain** Plough and  
 Stars, 9pm, \$6-10.  
**Montana Slim, Chris Haugen's Seahorse**  
 Rodeo Café du Nord, 9:30pm, \$12.

**BAY AREA**

**Patrick Ball** Freight and Salvage, 8pm, \$19.50.  
**John Pedersen** Old Saint Hilary's Landmark,  
 201 Esperanza, Tiburon; (415) 435-1853. 8pm,  
 \$15-20.

**DANCE CLUBS**

**Activate!** Lookout, 3600 16th St; 431-0306.

9pm, \$3. Face your demigods and demons at  
 this Red Bull-fueled party. This week's guest DJ  
 is Claksarb.

**Ellen Allien, Thomas Muller, Nikola Baytala**  
 Mighty, 9pm. Part of the B-Pitch tenth anni-  
 versary tour.

**Bar on Church** 9pm. Rotating DJs Foxsee,  
 Joseph Lee, Zhaldee, Mark Andrus, and Nilux.  
**Brothers Dub Live** Project One Gallery, 251  
 Rhode Island; (415) 465-2129. 9pm, free.  
**DiscoTech and J Espl** Infusion Lounge, 9pm,  
 \$10-20.

**DJ Sneak** Club Six, 9pm, \$10. House music; also  
 featuring Hector Moralez and Oscar Miranda.  
**Don't Stop** Amnesia, 9pm, \$5. DJs Hopper and  
 KLN spin old-school rap and soul.  
**Exhale, Fridays** Project One Gallery, 251 Rhode  
 Island; (415) 465-2129. 9pm, \$5. Happy hour  
 with art, fine food, and music with Vin Sol, King  
 Most, DJ Centipede, and Shane King.

**Loose Stud**, 10pm-3am, \$5. DJs Domino and  
 Six spin electro and indie, with vintage porn  
 visual projections to get you in the mood.

**MAM Fridays** Underground SF, 10pm-2am.  
 Joshua J and Frankie Sharp host this man-tas-  
 tic party.

**Oldies Night** Knockout, 9pm, \$2-4. DJs Primo,  
 Daniel, and Lost Cat spin doo wop, one-hit  
 wonders, soul, and more.

**Punk Rock and Shlock Karaoke** Annie's Social  
 Club, 9pm-2am, \$5. Eileen and Jody bring you  
 songs from multiple genres to butcher: punk,  
 new wave, alternative, classic rock, and more.  
**Rock This Town** Julie's Supper Club, 1123  
 Folsom; (415) 864-1222. 9pm, free. Tomas  
 Diablo and guests spin rock, pop, funk, swing,  
 New Wave, and more.

**SATURDAY 21**
**ROCK/BLUES/HIP-HOP**

**Arncorps, Count Dante and the Black Dragon**  
**Fighting Society, Zombies on Crack** Annie's  
 Social Club, 9pm, \$10.

**Company Car, Trophy Fire, Overview** Bottom  
 of the Hill, 10pm, \$10.  
**Brett Dennen, Angus and Julia Stone** Fillmore,  
 9pm, \$25.

**Four Tet, Jon Hopkins** Mezzanine, 9pm, \$20.  
**Heavy Hinderberg, Atomic Lucy, Wicked**  
**Mercies** El Rio, 9pm, \$7.

**Hollywood 77, Dirty Eyes, Free Cowboy Hats**  
 Parkside, 5pm, free.

**Karl Denson's Tiny Universe, Robert Walter's**  
**20th Congress** Independent, 9pm, \$25.

**Kowloon Walled City, Dark Castle, Sod**  
**Hauler** Hemlock, 9:30pm, \$7.

**Steve Lucky and the Rumba Bums** Biscuits  
 and Blues, 8 and 10pm, \$20.

**Ayal Nistor** Edinburgh Castle, 8pm, \$5.  
**Sex With No Hands, Minks, Blue Rabbit** Café  
 du Nord, 9pm, \$10.

**Third Date** Ireland's 32, 9pm, free.  
**Warsaw** Grant and Green, 9:30pm, free.

**BAY AREA**

**Boiling Suns, Work in Progress** Pine Street  
 Bar and Grill, 875 Rincon, Livermore; (925)  
 606-8266. 9pm.

**Flowtilla** Jupiter, 8pm.

**Googoosh** Paramount Theatre, 8pm, \$49-250.  
**"Music for Our Children"** Little Fox, 7pm, \$75.  
 With Earl Thomas; benefits Advocates for  
 Children.

**JAZZ/NEW MUSIC**

**Pascal Bokar and Band** Savanna Jazz, 8pm, \$5.  
**Gaucho, Tin Cup** Serenade, Mal Sharpe's Big  
 Money in Jazz Band Slim's, 9pm, \$13.  
**"Johnny Foley's Mad Pianos"** Johnny Foley's,  
 9pm, free. With Greg Zuma, Alejandro Jauregui,  
 and JC.

**Jessie Johnson** Shanghai 1930, 7:30pm, free.  
**Lowrider Band** Yoshi's San Francisco, 8 and  
 10pm, \$20.

**Patrick Wolf Trio** Revolution Café, 3248 22nd  
 St; (415) 642-0474. 8:45pm, free.

**Ricardo Scales** Top of the Mark, 9pm, \$10.  
**SFJAZZ Collective** Palace of Fine Arts, 3301  
 Lyon, SF; www.sfjazz.org. 8pm, \$20-60.

**"Tango Meets Jazz: Tango, Passion, and**  
**Swing"** Herbst Theatre, 401 Van Ness; (415)  
 392-4400. 8pm, \$20-50. Presented by the  
 Fujitsu Jazz Festival.

**BAY AREA**

**Macy Blackman and the Mighty Fines** Anna's  
 Jazz Island, 8pm, \$14.

**Chick Corea and John McLaughlin** Zellerbach  
 Hall, Bancroft at Telegraph, Berk; (510) 642-  
 9988. 8pm, \$34-68.

**Bela Fleck and Toumani Diabate** Yoshi's. 8 and  
 10pm, \$35.

**Ed Johnson and Novo Tempo** Sanchez Concert  
 Hall, 1220 Linda Mar, Pacifica; (650) 355-1882.  
 7:30pm, \$20.

**Kalley Price** Old Blues and Jazz Band  
 Albatross, 9:30pm, \$3.

**Luke Thomas Trio** Beckett's, 10pm, free.  
**Regina Maria Pontillo** Speisekammer, 2424  
 Lincoln, Alameda; (510) 522-1300. 8:30pm,  
 free.

**Slumgum and Jascha Ephraim** BlueSix, 3043  
 24th St; www.slumgummusic.com. 9pm, \$5-10.

**Very Bad Boys** Armando's, 707 Marina Vista,  
 Martinez; (925) 228-6985. 8pm, \$8.

**FOLK/WORLD/COUNTRY**

**Quijereamá and Creative Voices** Red Poppy Art  
 House, 8pm, \$12-15.

**Craig Ventresca and Meredith Axelrod** Atlas  
 Café, 4pm, free.

**BAY AREA**

**Bowman's Jammer** Showcase Spuds Pizza,  
 3290 Adeline, Berk; (510) 597-0795. 8pm.

**Cherryholmes** Marin Veterans' Memorial  
 Auditorium, 10 Avenue of the Flags, San  
 Rafael; (415) 499-6800. 8pm, \$25-40.

**Grupo Falso** Baiano Avonova, 417 Avon, Oakl;  
 jappelman@gmail.com. 2pm, \$15.

**"Hot Country Nights"** Oracle Arena, 7000  
 Coliseum Wy, Oakl; www.ticketmaster.com.  
 5pm, \$45. With Jason Aldean, Blake Shelton,  
 Keith Anderson, Luke Bryan, and Lost Trailers.

**Kosher Gospel** featuring Joshua Nelson  
 and Oakland Interfaith Gospel Choir First  
 Congregation Church of Oakland, 2501

**MEZZANINE**  
 444 JESSIE STREET, SAN FRANCISCO, CA 94103

**FOUR TET (LIVE)**  
 Jon Hopkins  
 March 21st

**TRICKY**  
 THE FLOACIST  
 March 26th

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Harrison, Oakl; www.jewishmusicfestival.org. 8pm, \$24-28.

**Melanie O'Reilly and Ashling** Freight and Salvage. 8pm, \$19.50.

**Los Pingüos** Osher Marin Jewish Community Center, 200 N. San Pedro, San Rafael; (415) 444-8000. 8pm, \$22.

**Yousoupha Sidibe** Ashkenaz. 9:30pm, \$13. **Vocellot** Rhythmic Cultural Works, 2513 Blanding, Alameda; (510) 865-5060. 8pm, \$25.

## DANCE CLUBS

**Bar on Church** 9pm. Rotating DJs Foxsee, Joseph Lee, Zhaidie, Mark Andrus, and Nluux.

**Booby Basement** Knockout. 10pm, \$5. DJs Ryan Poulsen and Dimitri Dickenson spin booty-shaking hip-hop.

**Danse Macabre** Julie's Supper Club, 1123 Folsom; (415) 864-1222. 9pm, \$5. Classic

goth and industrial with DJs Tomas Diablo and Melting Girl.

**Fire Corner** Koko Cocktails, 1060 Geary; 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.

**Hellatight** Amnesia. 9pm, \$5. DJs Asti Spumante and Vinnie Esparza spin 80s, soul, hip-hop, and disco.

**High on Hope** Club Six. 9pm, \$10. Hip-hop, house, and downtempo with Mark Farina, DJ Fluid, and more.

**Life SF** Infusion Lounge. 9pm, \$10-20.

**NonStop Bhangra** Rickshaw Stop. 9pm, \$20. With Dholrhythms, DJ Jimmy Love, and special guests bringing you the latest and greatest bhangra grooves.

**Radio Rhythim** Edinburgh Castle. 9pm, \$2. No wave noise and post-punk rhythmic rarities

with DJ Ken Man, members of Oth, and Tristes Tropiques.

**Saturday Night Soul Party** Elbo Room. 10pm, \$10. DJs Lucky, Phengren Oswald, and Paul spin 60s soul on 45s.

**Turbo Project** One Gallery, 251 Rhode Island; (415) 465-2129. 9pm, \$5. Electronic disco presented by Deep L and Bluform.

## SUNDAY 22

### ROCK/BLUES/HIP-HOP

**Bad Livers** Slim's. 8pm, \$15.

**Beast of Thought**, Chores Knockout. 9pm, \$5.

**Biscuits and Blues 14th Anniversary Extravaganza** Biscuits and Blues. 8pm, \$20.

**Books Shade** Independent. 9pm, \$22.

**Ray Manzarek and Robby Krieger** Fillmore. 8pm, \$45.

**Mute Socialite**, Wah Wah Exit Wound, Wiener Kids Herlock. 9pm, \$5.

**Jake Sampson**, Matt Baxter Velma's, 2246 Jerrold; (415) 824-7646. 5pm.

### BAY AREA

**Ed Johnson and Novo Tempo**, Crossing Borders, Masha Champagne and Caminhos Cruzados Little Fox. 4pm, \$20.

### JAZZ/NEW MUSIC

**Mitch Marcus Quintet**, Patrick Cress'

Telepathy Café du Nord. 8pm, \$12.

**"MLK and Jazz: Marcus Shelby, MLK, and the Civil Rights Movement"** Red Poppy Art House. 7pm, \$10-20. Music and history workshop with Marcus Shelby. This week's topics: the

Birmingham Movement, March on Washington, Alabama and Mississippi struggles, freedom songs, and spirituals.

**Savanna Jazz Trio** and jam Savanna Jazz. 7:30pm, \$5.

**SfJazz Collective** Palace of Fine Arts, 3301 Lyon, SF; www.sfjazz.org. 7pm, \$20-60.

**Sony Holland Duo** Café Royale, 800 Post; (415) 441-4099. 6pm, free.

### BAY AREA

**Bela Fleck and Toumani Diabate** Yoshi's. 2 and 7pm, \$5-35.

**Mike Vax Jazz Orchestra** Rhythmic Cultural Works, 2513 Blanding, Alameda; (510) 865-5060. 2pm, \$18.

**Roy Brown Group** Anna's Jazz Island. 8pm, \$12.

CONTINUES ON PAGE 34 »

**AMOEBA MUSIC**

**LIVE SHOWS CALENDAR**

All shows are free & all ages welcome! Check Amoeba.com for complete listings...

**@ SAN FRANCISCO**

**WEDNESDAY • MARCH 25 • 6PM**

**ALICE RUSSELL**

Alice Russell's instantly beautiful voice is both timeless & up to the minute modern. Her style is a predominantly bluesy, soulful sound that encompasses everything from folk to gospel to jazz & beyond. *For O' Gold* is the first release on her Little Prophet label. & is packed with intrigue, wit, & style. Catch her live at Yoshi's SF on 3/24 & 3/25!

**MONDAY • APRIL 27 • 6PM**

**THE GROUCH & ELIGH**

**@ BERKELEY:**

**THURSDAY • MARCH 26 • 6PM**

**HOME GROWN PRESENTS: GRAND LAKE**

Grand Lake is a dreamy, atmospheric indie quartet lead by former Port O'Brien bandleader Caleb Nichols. Their debut album *Nevermind* is out 3/24 on 500 Records! Also catch them on 3/27 at LeBar (Oakland) & on 3/28 at the Herlock Tavern (SF).

**FRIDAY • MARCH 27 • 6PM**

**THE MAE SHI**

Taking DIY to a new level, L.A. indie rockers The Mae Shi's latest release, *HELL YEAH*, is an invigorating collection of songs that seems to encompass the entire spectrum of musical genres. Catch them on 3/27 at the Herlock Tavern in San Francisco!

**THURSDAY • APRIL 9 • 6PM**

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**"LOOSE JOINTS"**

W/ DJ THOM THUMP

**DAMON BELL & CENTIPEDE**

**FUNK/SOUL/HIPHOP/ AFRO-BEAT/ & MORE**

**SATURDAY MARCH 21 7PM**

**MORTIFIED**

**EVERY SATURDAY AT 10PM \$5**

**EL SUPERRITMO**

WITH ROGER MAS AND EL KOOL KYLE

**CUMBIA/DANCEHALL/SALSA/HIP-HOP**

**SUNDAY MARCH 22 8PM, \$7**

**THE AEROSOLS**

**COMET HATER**

**TIPPY CANOE**

**EARLY START TIME!**

**MONDAY MARCH 23**

**EVERY MONDAY AT 8PM NO COVER!**

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**Elbo Room**

**WED 3/18 8PM \$5**

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**THU 3/19 8PM**

AFRO-TROPIC-ELECTRO-SAMBA-FUNK

**AFROLICIOUS**

WITH DIS/HOSTS:

**PLEASUREMAKER, SENOR OZ**

WITH GUESTS J ELROD & B LEE

**FRI 3/20 10PM \$5-\$10**

RELEASE PARTY FOR THE NEW MISTA B AND B CAUSE MIX CD, "RECORD BATTER"

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PARTY ROCKIN ON 4 TURNTABLES

**A-RON, MISTA-B, B.CAUSE, MAX KANE**

HOSTED BY NOAH DEEAKILI

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**SAT 3/21 10PM \$10**

**SATURDAY NIGHT SOUL PARTY** WITH DIS

**LUCKY, PAUL PAUL, PHENGREN OSWALD**

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**SUN 3/22 9PM \$7 ADV**

DUB MISSION PRESENTS LIVE

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**MON 3/23 9PM \$5**

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(RECORD RELEASE), CASEY CHISHOLM (ROCK - LIVE)

**TUE 3/24 9PM \$7**

LIVE AFROBEAT/SALSA

**LOS COCHINOS, ORIENTE**

**WED 3/25 10PM \$5**

ELBO ROOM PRESENTS

**CLUB SHUTTER**

WITH DIS

**OMAR, NAKO, JUSTIN**

**UPCOMING**

**THU 3/26 AFROLICIOUS**

**FRI 3/27 BAYONICS**

**SAT 3/28 MONOTONIX**

(ISRAELI)TRICLOPS

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W/ REN THE VINYL  
ARCHAEOLOGIST & GUESTS

3.20  
Fr **RANKIN JOE**  
DJ RIDDIM

3.21  
Sa **DJ QUANTUM**  
DJ JAY ONE

3.22  
Su **"KING OF KING'S":**  
DJ'S SMOKE ONE & HIGH GRADE  
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PSYCH DANCE PARTY!  
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SEAN  
10PM \$4

SATURDAY MARCH 21  
**GROOVEROBBER**  
LIVE JAZZ  
8PM NO COVER

FRIDAY MARCH 27  
**YOUR LATEST CRUSH**  
TWEED PUNK INDIE POP ALL NITE!  
DJS AARON DEBBIE & STUART  
MANHATTAN LOVE SUICIDES (UK)  
ANDERSON CONGRESS  
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## SUN/22 JAZZ/NEW MUSIC CONT>

"21 Grand Presents: Avant Garde Tuesdays"  
Uptown. 9pm, free.

## FOLK/WORLD/COUNTRY

Otto Mobile and the Moaners Parkside. 4pm,  
free.

## BAY AREA

"Flamenco Open Stage" Ashkenaz. 7:30pm, \$10.  
Mac Martin and the California Travelers  
Freight and Salvage. 8pm, \$19.50.

## DANCE CLUBS

Dub Mission Elbo Room. 9pm, \$7. With Dubfi  
Soundsystem featuring Janaka, JC Stokes aka  
Driver019, Habi Farooq, Ali Tariq, and DJ Sep.  
Honey Soundsystem Paradise Lounge. 8pm-  
2am. "Dance floor for dancers - sound system  
for lovers." Got that?  
Jock! Lookout. 3600 16th. 431-0306. 3pm, \$2.  
This high-energy party raises money for LGBT  
sports teams. This week's beneficiary is the SF  
Gay Basketball Association.  
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.  
Religion Bar on Church. 3pm. With DJ Nikita.  
Stag AsiaSF. 6pm, \$5. Gay bachelor parties are  
the target demo of this weekly erotic tea dance.

## MONDAY 23

## ROCK/BLUES/HIP-HOP

Destruction, Krisiun, Mantic Ritual Slim's.  
8pm, \$21.  
Missy Higgins, Justin Nozuka Fillmore. 7pm, \$25.  
You Me and Iowa, We Fly By Night, Casey  
Chisholm Elbo Room. 9pm, \$5.

## BAY AREA

Blues Jam Armando's. 707 Marina Vista,  
Martinez. (925) 228-6985. 6:30pm, \$3.  
Elk, Cull, Cold Grave Stork Club. 9pm, \$7.

## JAZZ/NEW MUSIC

Andy Statman Trio Yoshi's San Francisco. 8pm,  
\$17-20.  
Lavay Smith Trio Enrico's. 504 Broadway;  
www.enricosf.com. 7pm, free.

## BAY AREA

Eric Reed Yoshi's. 8 and 10pm, \$10-16.

## FOLK/WORLD/COUNTRY

Whiskey Puppy and the Tennessee Studs  
Amnesia. 8:30pm, free.

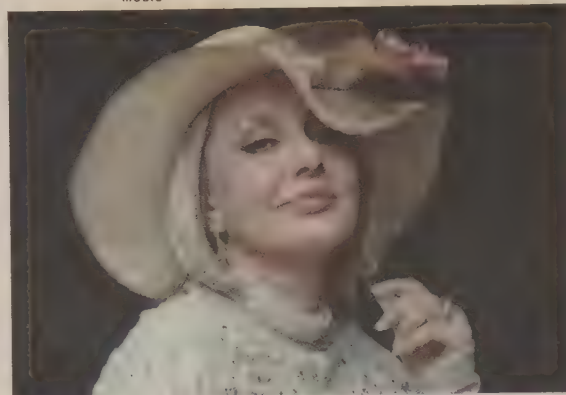
## BAY AREA

"West Coast Songwriters Competition"  
Freight and Salvage. 8pm, \$5.  
Yuval Ron Trio Chochmat HaLev. 2215 Prince,  
Berkeley. (510) 704-9687. 8pm, \$15-20.

## DANCE CLUBS

Black Gold Koko Cocktails. 1060 Geary. 885-  
4788. 10pm-2am, free. Senator Soul spins  
Detroit soul, Motown, New Orleans R&B, and

MUSIC



## Googoosh

**PREVIEW** Googoosh was the predominant soundtrack for youth in Iran in the 1970s. My mother came to the United States then as a college student and, like many other young Iranian girls at the time, was fascinated with Googoosh: her voice, her looks, her dancing, her fashions. Googoosh was the center of pop culture in music and cinema; her face on posters and billboards, her fans ranging from Ray Charles to the shah himself.

For today's middle-aged Iranians, listening to Googoosh is reminiscent not only of Iranian music of the '70s, but also of the family and culture they left behind. In 1979, following the Islamic Revolution, all female pop music was banned in Iran and Googoosh went into a 20-year silence. Her albums continued to resonate in the Middle East and greater Western world while she lived a subdued life in Tehran. In 2000, she held her first public performances in two decades, playing to more than 1 million adoring, nostalgic fans in the United States, Europe, and Middle East.

My friend Razmin handed me Googoosh's greatest hits CD when I was a junior in college. I was completely entranced. I still play it today and sense the power and timelessness of a style that incorporated so many elements of traditional Persian music (and even some '70s disco and psychedelic-folk) while maintaining an undeniably magnetic pop sensibility. I'm sure the term "voice of a generation" has been used and misused many times over, but I wouldn't know any other way to introduce the magnificent Googoosh. (Payam Bavafa)

**GOOGOOSH** Sat/21, 8 p.m. \$49-\$250. Paramount Theatre, 2025 Broadway, Oakl. (510) 465-6400. www.ticketmaster.com

more — all on 45!  
**Mainroom Mondays** Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.  
**Manic Mondays** Bar on Church. 9pm. With DJs Mark Andrus and Dangerous Dan.  
**Monster Show** Underground SF. 10pm, \$5.  
Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.  
**Network Mondays** Azul Lounge, One Tillman Pl; www.inhouselatent.com. 9pm, \$5. Hip-hop,

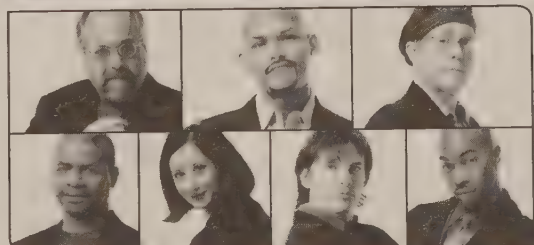
R&B, and spoken word open mic, plus featured performers.  
**Spiff Sessions** Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

## TUESDAY 24

## ROCK/BLUES/HIP-HOP

Bishop Allen, Miniature Tigers Rickshaw Stop.

## THE ULTIMATE JAZZ MACHINE



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Miguel Zenón alto saxophone  
Dave Douglas trumpet  
Robin Eubanks trombone  
Renee Rosnes piano  
Matt Penman bass  
Eric Harland drums

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7:30pm, \$15.

**Dave Rawlings Machine and Gillian Welch**  
Great American Music Hall, 8pm, \$30.  
**Debbie Davies Biscuits and Blues**, 8 and 10pm, \$15.

**Homosexuals, Magic Bullets, Brilliant Colors, Part Time Punks** Bottom of the Hill, 9pm, \$10.  
**Yonatan Mayer, Jugtown Pirates, True Danger** El Rio, 8pm.

**Nero Nava and the Sexx Act, Ultrasat, Lance Burden** Café du Nord, 9pm, \$10.  
**Playing for Change Band Slim's**, 9pm, \$20.  
**Razorlight, Diane Birch** Independent, 9pm, \$15.

**Vietus Mortuus, Cull, Embers** Hemlock, 9pm, \$6.

## JAZZ/NEW MUSIC

**Dave Parker Quintet** Rasselas Jazz, 8pm.

**Lane Murchin Revolution Café**, 3248 22nd St; (415) 642-0474, 8:45pm, free.  
**Alice Russell** Yoshi's San Francisco, 9pm, \$20.  
**Ricardo Sussel** Top of the Mark, 6:30pm, \$5.

## BAY AREA

**Berkeley High Jazz Ensemble** Yoshi's, 8 and 10pm, \$10-15.  
Open mic with **Kelly Park Anna's Jazz Island**, 8pm, \$5.

## FOLK/WORLD/COUNTRY

**Los Cochinos, Oriente** Elbo Room, 9pm, \$7.

## BAY AREA

**Aux Calumets** Ashkenaz, 8:30pm, \$10. Cajun Zydeco dance lesson at 8pm.  
"Freight Open Mic" Freight and Salvage, 8pm, \$5.50.  
**Hotsty Totsy Hillbilly Jazzbos** Julie's, 1223

Park, Alameda; www.juliestea.com, 7pm, free.  
**Yuval Ron Trio** Open Secret Bookstore, 923 C St, San Rafael; (415) 457-4191, 7pm, \$15.

## DANCE CLUBS

**Drunken Monkey** Annie's Social Club, 9pm, free. Party like it's spring break with DJ Angerball.  
**A Night of Art and Drum 'n Bass** Element Lounge, 9pm, \$5. With Troms, Tarzan, Shinobi, Salex, Thurgood, and more.  
**Rock Out Karaoke** Amnesia, 9pm, free. With host Glenn Kravitz.  
**Swing Goth** El Rio, 10pm, \$5. With Bloodwire.  
**Womanizer** Bar on Church, 9pm. With DJ Stephanie Phillips. **SFBG**

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| WED 11/18 | <b>PINK CANOES</b><br>GERRIT WATKINS<br>WASH<br>KINK PRODUCTIONS                                         | 9PM \$6    |
| THU 11/19 | <b>MATTY CHARLES</b><br>GAMBLE HOUSE<br>DEVON MCCOY                                                      | 8PM \$7    |
| FRI 11/20 | <b>THE CORRUPTORS</b><br>LEPISH<br>TWO TIMIN' HOUSIES                                                    | 9:30PM \$6 |
| SAT 11/21 | <b>KOWLOON WALLED CITY</b><br>DARK CASTLE<br>SOD HAULER                                                  | 9:30PM \$7 |
| SUN 11/22 | <b>MUTE SOCIALITE</b><br>WAAH WAAH EXIT WOUND (SEATTLE)<br>WIENER KIDS                                   | 9PM \$6    |
| MON 11/23 | <b>PUNKROCK SIDESHOW</b><br>W/DI TRAGIC & DUCHESS OF HAZARD                                              | 10PM FREE  |
| TUE 11/24 | <b>VIEIUS MORTUUS</b><br>CULL (PORTLAND)<br>EMBERS                                                       | 9PM \$6    |
| WED 11/25 | <b>LEATHER FEATHER</b><br>PHANTOM<br>CHALKLINE                                                           | 9PM \$6    |
| THU 11/26 | KFIC CO-PRESENTS:<br><b>THE RENDERERS (NZ)</b><br>GORGONIE TIME (W/GEORGIANNE DEEN)<br>VIRGINIA DARE     | 9PM \$8    |
| FRI 11/27 | <b>THE MAE SHI</b><br>PRE<br>PAST LIVES                                                                  | 9:30PM \$8 |
| SAT 11/28 | <b>STARFUCKER (PORTLAND)</b><br>GRAND LAKE<br>GUIDANCE COUNSELOR                                         | 9:30PM \$8 |
| SUN 11/29 | <b>BARN OWL</b><br>TECUMSEH<br>OAXACAN<br>HOLLY CAUST                                                    | 9:30PM \$6 |
| MON 11/30 | EARLY<br><b>THE DUTCHESS &amp; THE DUKE</b><br>BLANKODGS (IN THE RED)<br>NAKED ON THE VAGUE (SILTBREEZE) | 7PM \$7    |
| TUE 12/1  | <b>KINSKI (SUE POP)</b>                                                                                  | 9PM \$8    |

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| <p>tonight! Wed, March 18<br/><b>THE CUBAN COWBOYS</b></p> <p>Thurs, Fri, Sat, March 19, 20, 21<br/>this weekend!<br/><b>LOWRIDER BAND</b><br/>featuring Howard E. Scott,<br/>Harold Brown, Lee Oskar,<br/>B.B. Dickerson</p> <p>this weekend! Sun, March 22<br/><b>MICHELLE SHOCKED</b></p> <p>next week! Mon, March 23<br/><b>ANDY STATMAN</b></p> <p>next week! Tues, Wed, March 24, 25<br/><b>ALICE RUSSELL</b><br/>with special guest Asa</p> <p>Thurs, Fri, March 26, 27<br/><b>GRUPO FANTASMA</b></p> <p>Sat, March 28<br/>Tangled Tales - CD Release<br/><b>DAN HICKS</b><br/>&amp; <b>THE HOT LICKS</b><br/>with special guest <b>DAVID GRISMAN</b></p> <p>Sun, March 29<br/>from Old 97's<br/><b>RHETT MILLER</b></p> <p>Tues, March 31<br/>an evening with<br/><b>THE WAYBACKS</b></p> <p>Wed, April 1<br/>"A Tribute To SLY &amp; THE FAMILY STONE"<br/><b>EVERYDAY PEOPLE</b><br/>featuring <b>FRED ROSS...</b></p> <p>Thurs, April 2<br/><b>HAPA</b></p> <p>Sat, Sun, April 4, 5<br/><b>OREGON</b></p> <p>Wed, Thurs, April 7, 8<br/><b>TAKE 6</b></p> <p>Late Night Live! Every Tuesday 9:30pm - late, \$9 Cover</p> | <p>Wed, March 18 tonight!<br/><b>Ropeadope Presents DRED SCOTT TRIO</b></p> <p>Thurs, Fri, Sat, Sun, March 19, 20, 21, 22 this weekend!<br/><b>BELA FLECK</b><br/>&amp; <b>TOUMANI DIABATÉ</b></p> <p>Mon, March 23 next week!<br/><b>ERIC REED</b></p> <p>Tues, March 24 next week!<br/><b>BERKELEY HIGH JAZZ BAND</b></p> <p>Wed, March 25<br/>Crypto Night:<br/><b>MYRA MELFORD</b><br/>&amp; <b>BE BREAD</b><br/><b>ALEX CLINE</b><br/><b>CONTINUATION QUINTET</b></p> <p>Thurs, March 26<br/>Crypto Night:<br/><b>THE NELS CLINE SINGERS</b><br/><b>THE JEFF GAUTHIER</b><br/><b>GOATETTE</b></p> <p>Fri, Sat, Sun, March 27, 28, 29<br/><b>GOAPELE</b></p> <p>Mon, March 30<br/><b>CHRIS THOMAS KING</b></p> <p>Tues, March 31<br/><b>JUBU &amp; LEGALLY BLYND</b></p> <p>Wed, Thurs, Fri, Sat, Sun, April 1, 2, 3, 4, 5<br/><b>JOSHUA REDMAN TRIO</b></p> <p>Mon, April 6<br/><b>AB BAARS TRIO</b><br/>&amp; <b>KEN VANDERMARK</b></p> <p>Tues, April 7<br/><b>DVC NIGHT JAZZ BAND</b><br/>with <b>BOB MINTZER</b></p> <p>Wed, April 8<br/><b>ALL STAR BENEFIT</b><br/>FOR <b>JOHN ROGERS</b></p> |
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Janaka of Dubfi Soundsystem performs at Dub Mission,  
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1337 Grant  
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## "The Caretakers"

**REVIEW** As the U.S. continues to blindly race forward, wise eyes look closely at what is left behind. In the case of Bill Mattick's "The Caretakers," this means uncovering the lives hidden within — and the haunted spirit of — a defunct train station in west Oakland. Surveying the loss that saturates the American West, "The Caretakers" makes a great companion piece to Lee Anne Schmitt's film *California Company Town* (2008), screening at Artists' Television Access this week. It also is a kindred spirit to a pair of recent railroad-themed films, Bill Daniel's *Who is Bozo Texino?* (2005) and James Benning's *RR* (2007). Whether focusing on abandoned landscapes, engaging in cinematic trainspotting, or both, these artists have proven shrewd and prescient (Mattick's project dates from 2004) about this country's paths of foolishness. They've tapped into the new Depression long before Wall Street would admit it.

Mattick cites the peerless Robert Frank — the subject of a major retrospective coming to SFMOMA this year — as an influence. But while his images bear tonal similarities to Frank's, people are less likely to occupy his frame of vision. He generates strong atmosphere from mid- and late-afternoon daylight: *Stairs on Platform 2004-99* (810) sets aquatic shades of blue and white against the severe shadows of a staircase; the rich green of *Distance 2004-186* (810) varies from Daniel's black-and-white treatment of similar subject matter; *Paul's Flowers 2004-108* (810) updates Helen Levitt's fascination with kids' chalk scrawlings on the streets. Yet a contemporary human story emerged from this largely "empty" setting: that of Willy and Paul, whom Mattick discovered living at the station. They're an odd couple of sorts: one messy, the other fastidious; one a religious eccentric, the other street-smart and battling addiction. These caretakers exert small acts of control amid society's debris — things that share their castoff societal status. Mattick's photography is an act of collaboration with them. (Johnny Ray Huston)

**THE CARETAKERS** Through April 30. Tues—Sat., 11 a.m.—5:30 p.m.

Corden Potts Gallery at Warnock Fine Arts, 49 Geary, suite 211, SF

(415) 680-5997, [www.cordenpottsgallery.com](http://www.cordenpottsgallery.com)

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to [sfbg.com](http://sfbg.com).

## MUSEUMS

**Asian Art Museum** 200 Larkin; 581-3500, [www.asianart.org](http://www.asianart.org). Tues–Wed, Fri–Sun, 10am–5pm; Thurs, 10am–9pm. \$10 (\$5 Thurs after 5pm). \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. "Drama and Desire: Japanese Paintings From the Floating World." Collection of ukiyo-e paintings. Through May 4. "The Dragon's Gift: The Sacred Arts of Bhutan." Survey show with over 150 examples of Buddhist art. Through May 10. "On Gold Mountain: Sculptures From the Sierra by Zhan Wang." Stainless steel sculptures. Through May 25. "In a New Light: The Asian Art Museum Collection." Ongoing.

**Cartoon Art Museum** 655 Mission; CAR-TOON. Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. "The Art of Stan Sakai: Celebrating 25 Years of Usagi Yojimbo." Through July 5. "Watchmen." Illustrations, sketches, and comic book pages by Dave Gibbons. Through July

19. "The Brinkley Girls." Retrospective devoted to early 20th century illustrator Earl Brinkley. Sat/21 through August 23.

**De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues–Sun, 9:30am–5:15pm (Fri, 9:30am–8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). "Ultrasatzen: Sculptures in Light, Sounds and Motion." Artist-in-residence show by Cosmo Kichim. Through March 28. "Yves Saint Laurent." Mammoth retrospective. Through April 5. "Warhol Live." Music-oriented Andy Warhol retrospective. Through May 17. "The Monotypes of Richard Diebenkorn: A Recent Acquisition." A collection of 24 prints. Through May 24. "Signs: Wordplay in Photography." Thematic survey. Through June 14. "The Fauna and Flora of the Pacific." Mural by Miguel Covarrubias. Ongoing.

**Exploratorium** 3601 Lyon; 563-7337. Tues–Sun, 10am–5pm. \$14, \$11 students and seniors, \$9 youths, free for four and under.

**Museum of Craft and Folk Art** 51 Yerba Buena Lane; 227-4888, [www.mocfa.org](http://www.mocfa.org). Mon–Tues and Thurs–Fri, 11am–6pm; Sat–Sun, 11am–5pm. \$4–5. "Inside/Outside." An exhibition of artist environments. Through May 24.

**San Francisco Museum of Modern Art** 151 Third St; 357-4000. Mon–Tues, Fri–Sun, 11am–5:45pm; Thurs, 10am–8:45pm. \$12.50, \$8 seniors, \$7

students, free for members and 12 and under (free first Tues; half price Thurs, 6–8:45pm).

"The 1000 Journals Project." Through April 5.

"Face of Our Time: Four Artists — Yto Barrada, Guy Tillim, Judith Joy Ross, Leo Rubinfiem." Contemporary work. Through April 26. "2008 SECA Art Award: Tauba Auerbach, Desiree Holman, Jordan Kantor, Trevor Paglen." Through May 10. "Austere: Selections From the SFMOMA Collection." Photography and architecture and design. Through July 7. "Ot Alcher: München 1972." Graphic design. Through July 7. "Patterns of Speculation: J. Mayer H." German architectural studio. Through July 7. "Art in the Atrium: Kerry James Marshall." Monumental murals. Ongoing.

**Verba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues–Wed, Fri–Sun, noon–5pm; Thurs, noon–8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). "Irreverent: Contemporary Nordic Craft Art." Craft art from Sweden, Norway, Denmark, and Finland. Through April 12.

## GALLERIES

### OPENING

**Babylon Falling** 1017 Bush; 345-1017. Call for hours. "Folk Blood Water Babies," graphite drawings on paper and wall drawings by Christopher Burch (reception Thurs/19, 6–9pm), Thurs/19 through April 18.

**Cain Schulte Contemporary Art** 101 Townsend, suite 207; 543-1550. Tues and Fri, 11am–6pm; Wed–Thurs, 11am–5pm; Sat, noon–4pm. "Paperwork: From Bees to Black Holes," wound paper sculptures by Will Marino (reception Fri/20, 5–8pm). Fri/20 through April 25.

**Catharine Clark Gallery** 150 Minna; 399-1439. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5:30pm. Solo shows by James Barsness and Phil Knoll. Sat/21 through May 9.

**Fivepoints Art House** 50A Banaam; 989-1166. Call for hours. "64 Down: A Works on paper event and exhibition," show inspired by the format of NCAA Men's Basketball Tournament Brackets (reception Fri/21, 7–11pm). Through April 5.

**Japan Town Acupuncture Gallery** 1581 Webster, second floor; 922-2100. Call for hours. "Stepping Into Spring," monotypes and monographs by Mari Saegusa (reception Wed/18, 6–7:30pm). Wed/18 through May 27.

**Meridian Gallery** 533 Powell; 398-7229. Tues–Sat, 11am–5pm. "Lust, Loss, and Other Lay Figures," show of three artists curated by Jarrett Eshorn (reception Thurs/19, 6–9pm). Thurs/19 through May 2.

**NOMA Gallery** 80 Maiden Lane, third floor; 391-0200. 11am–6pm. "The Edge of Forever," interactive sculpture by Gareth Spry (reception Fri/20, 6–9pm). Fri/20 through April 19.

**Presidio Officer's Club Exhibition Hall** 50 Moraga; 350-1434. Call for hours. "Water + Color: California Watercolor Association 40th National Exhibition," survey show. Wed/18 through May 24.

**Project One Gallery** 251 Rhode Island; [www.p1sf.com](http://www.p1sf.com). Check site for hours. "His and Her: Line in the Middle," art by Laura Kimpton and Jeff Schomburg (reception Wed/18, 6–10pm). Wed/18 through April 18.

**San Francisco Museum of Modern Art**

**Artists Gallery** Fort Mason Center, bldg A, Marina at Laguna; 441-4777. Tues–Sat, 11:30am–5:30pm. Work by Francesca Pastine, Juan Carlos Quintana, and Sheldon Greenberg; "The Villanueva Vignettes," work by Jennifer K. Wofford (reception Thurs/19, 5:30–7:30pm). Thurs/19 through April 24.

**Space Gallery** 1141 Polk; 377-3325. Call for hours. "Instant Gratification: A Tribute to the Pursuit of Polkadot," group show curated by Susannah Magers (reception Fri/20, 8pm–late). Fri/20 through March 25.

**Tartine** 600 Guerrero; 487-2600. Call for hours. "Night Pollution," mixed media works by Sarah Cathers (reception Wed/18, 9–11pm). Thurs/19 through April 16.

**Women's Building** 3543 18th St; 431-1180. Call for hours. "Shout: Art by Women Veterans," one-night show. Wed/18, 6–9pm.

**BAY AREA**

**Compound Gallery** 6604 San Pablo, Oakl; (510) 655-9019. Call for hours. One-night group show of Compound Studio artists. Sat/21, 7–10pm.

**Hatch Gallery** 492 23rd, Oakl; (510) 879-7382. Wed–Fri, 4–8pm; Sat, 1–8pm. "While it Lasts," group show curated by Michele Pred. Mon/23 through March 28.

**Johansson Projects** 2300 Telegraph, Oakl; (510) 899-9140. Thurs–Sun, noon–6pm, and by appt. "Flaming Furbles," new work by Kate Eric and Marina Vendrell (reception Sat/21, 4–7pm). Wed/18 through May 2. **SFBG**

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# stage

ODC/Dance's Corey Brady and Anne Zivolich explore wide open spaces in KT Nelson's *Grassland*. At right, an elderly Jewish couple can't escape their past despite sleek new digs in David Margulies' *The Model Apartment*, presented by Traveling Jewish Theatre.

ODC PHOTO BY STEVE DIBARTOLOMEO, THE MODEL APARTMENT PHOTO BY KEN FRIEDMAN



## Back to nature

ODC/Dance Downtown kicks off with promising premieres

By Rita Felciano  
> a&celetters@sfbg.com

ODC/Dance opened its 38th season with world premieres by artistic director Brenda Way and co-artistic director KT Nelson. Neither Way's *In the Memory of the Forest* nor Nelson's *Grassland* broke new ground. But novelty is overrated. What you want from experienced choreographers is that they continue challenging themselves with ideas that are compellingly realized. If both works need some settling, the rest of the season should take care of that. In upcoming performances they will be presented as part of the repertoire, which will give them a warmer context than the opening gala did. The dancers, who now include Robert Dekkers and Vanessa Thiessen, look as good as you may want them.

Nelson set her *Grassland* to a commissioned score by Brazilian composer Marcelo Zarvos, with whom she collaborated for her 2006 *Stomp a Waltz*. It's a restless, driving piece of music, forcefully interpreted by a piano quintet and well-suited to Nelson's equally restless, driving choreography. She kept the relationship to the music elastic; sometimes

following its rhythmic impulse but also anticipating its sweep or going against its complexity.

Even without direct references to natural phenomena, *Grassland* suggests a vast sense of open space. Dancers tore in and out of the wings; they walked or scurried on tiptoe as if trying to see beyond the horizon. Legs swept the floor like scythes; four-legged critters scrambled across. The beautifully individualized duets for Daniel Santos and Yaoi Kambara, Anne Zivolich and Corey Brady, and Elizabeth Farotte and Jeremy Smith involved collisions and interlockings that then split, slithered, or scooted apart. The whole suggested a pulsating sense of aliveness, sometimes almost too much to take in.

Way's elegiac *In the Memory of the Forest* was inspired by her mother-in-law's escape from Poland in 1941 to find the man she loved. The work ended with parts of a recording — incorporated into Jay Cloidt's musical score — of Iza Erlich telling her story. The audio was fragmented, pensive, and a little scratchy, just like Way's choreography. Instead of fashioning a narrative, Way explored the anxiety, uncertainty, and determination — as well as the innocence and

sense of loss — inherent in Erlich's experience. More than anything, this is a piece about remembering. Cloidt's music was multilayered and supportive; in the hands of Elaine Buckholtz's set and lighting design, David and Hi-Jin Hodge's video work looked first rate.

The piece opened with a stunning line of hand-holding dancers stepping from video images of woods; their line then began to fracture as if an earthquake had broken the ground beneath them. Joining them were video images of white-clad dancers who accumulated until they gave the sense of a world about to drown. But Way kept the focus on the private. Couples fused and separated, sometimes like silhouettes, sometimes very physically. Kambara was the heroine who flitted hither and yon. A limp Zivolich, dragged around by Santos, seemed to be an alter-ego whom Kambara befriended. In good movie tradition, it was not the men's uniform gestures but Cloidt's sound track that terrified. When Kambara finally threw herself against a slightly overwhelmed looking Smith, both froze and began to turn like music box figurines, while the shadows kept pace with their own whirling dance. **SFBG**

### ODC/DANCE DOWNTOWN

Through March 29, \$10–\$45  
Yerba Buena Center for the Arts, 700 Howard, SF  
(415) 978-ARTS, www.odcdance.org

### MODEL A

The stuff of dreams, this model apartment. And a repository for them too. Dreams, though, run in two directions, heavenward being only one. For an elderly Jewish couple from Brooklyn beginning a new chapter of their lives in mid-1980s Florida, nothing in this apartment is as it seems. Neither are they what they may first seem to us. From the time Lola (Naomi Newman) and Max (Jarion Monroe) enter the freshly minted studio condo to the first intimations of their desperate flight, David Margulies' deeply felt and well turned portrait of lives shattered but still groping in the wake of a catastrophic history wastes no time in peeling back one surface after another. Even what seems a lighthearted comedy quickly turns several shades darker with the arrival of unhinged, inexorable daughter Debby (Amy Resnick), followed soon after by her addled boyfriend Neil (Anthony Williams). Amy Glazer directs a truly memorable, hilarious, and moving cast in Traveling Jewish Theatre's not-to-be-missed production, one of the smallest and most acute of plays to effectively tackle the greatest of historical subjects. **(Robert Avila)**

### THE MODEL APARTMENT

Through April 5  
Thurs–Sat, 8 p.m.; March 25 and April 1, 2 p.m., \$15–\$44  
Traveling Jewish Theatre, 470 Florida, SF  
(415) 292-1233, www.atjt.com

The majority of vibrators, dildos, sex beads, and blow-up dolls contain plastic, and most of that plastic is treated with one or more phthalates, a family of chemical compounds that is added to plastics in order to make them more flexible. If you use a bendable dildo that feels soft or pliable to the touch, it most likely contains a giant load, if you will, of phthalates.

--from "How to have an ecogasm" by Juliette Tang, posted in the Sex SF blog

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## "Fridays at the Ballet"

**PREVIEW** By now the fact that San Francisco Ballet is one of the hottest ballet companies in the country is no longer news. It's also common knowledge that ballet is an extremely expensive art form. Ticket prices reflect that unfortunate reality. That's why SFB's "Fridays at the Ballet" are such a good deal. For \$59 (or even less if you shop around) you get a performance plus drinks afterward in the War Memorial Opera House lobby. The first of this season's "Fridays" features Helgi Tomasson's lovely, romantic *On a Theme of Paganini* (2008) and two glories of the repertoire — *Jardin aux Lilas* (Lilac Garden) and *The Concert*. The SFB premiere of Antony Tudor's 1936 *Jardin aux Lilas* celebrates Tudor's 100th birthday with an early work that is perhaps his all-time masterpiece. Its drama, its heat, its agony are underground; nothing is spelled out, everything is implied. Yet this story about love acknowledged and love denied will haunt you. Jerome Robbins' 1956 hilarious *The Concert* strikes an altogether different note. Ballet doesn't take to comedy easily, so Robbins was in for a challenge — but he watched silent movies and studied comedic timing. His mayhem in the concert hall has become a classic, and SFB has the dancers to pull it off. It's the first of Robbins' choreographies set to Chopin, a composer he would use very differently in later works, and all you can do is pity the poor pianist who has to contend with the kind of audience Robbins gave him. "Fridays at the Ballet," with a different program, returns April 3. (Rita Felciano)

"FRIDAYS AT THE BALLET," Fri/20, 8 p.m., \$59, War Memorial Opera House, 301 Van Ness, SF. [www.sfballet.org](http://www.sfballet.org)

Stage listings are compiled by Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks. For the complete listings, go to [www.sfbg.com](http://www.sfbg.com).

## THEATER

### OPENING

**Act a Lady** New Conservatory Theater Center, 25 Van Ness; (415) 861-8972. \$22-40. *Preview* Fri/20-Sat/21 and March 25-27, 8pm; Sun/22, 2pm. Opens March 28, 8pm. Runs Wed-Sat, 8pm; Sun, 3pm. Through April 26. NCTC performs Jordan Harrison's cross-dressing comedy. **High Spirits** Eureka Theatre, 215 Jackson; 255-8207. \$24-42. *Preview* Thurs/19-Fri/20, 8pm. Opens Sat/21, 6pm. Runs Thurs-Fri, 8pm; Sat, 6pm (also March 28, 1pm); Sun, 3pm; April 1, 7pm. Through April 12. 42nd Street Moon performs a musical based on Noel Coward's *Blithe Spirit*. **The Story** SF Playhouse, 533 Sutter; 677-9596. \$30-40. *Preview* Wed/18-Fri/20, 8pm. Opens Sat/21, 8pm. Runs Tues, 7pm; Wed-Sat, 8pm (also Sat, 3pm). Through April 25. SF Playhouse and Lorraine Hansberry Theater co-present Tracey Scott Wilson's play about an ambitious newspaper reporter whose stories are too good to be true.

### BAY AREA

**Lydia** Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208. \$20-51. *Preview* Thurs/19-Sat/21, 8pm; Sun/22, 7pm. Opens Tues/24, 8pm. Runs Tues, Thurs-Sat, 8pm (also

Thurs, 1pm and Sat, 2pm); Wed, 7:30pm; Sun, 2 and 7pm. Through April 12. Marin Theatre Company performs the West Coast premiere of Octavio Solis' family drama set in 1970s El Paso.

### ONGOING

**Aladdin and the Wonderful Lamp** Young Performers Theatre, Fort Mason Center, building C, third floor, room 300; 346-5550. [www.ypt.org](http://www.ypt.org). \$7-10. Sat, 1pm; Sun 1 and 3:30pm. Through March 29. The children's classic is staged by Young Performers Theatre. **Audacious Artefacts: Parisian Grand Guignol** Hypnondrome, 575 10th St.; 1-800-838-3006. [www.brownpapertickets.com](http://www.brownpapertickets.com). \$15-69. Opens Thurs/19. Thurs-Sat, 8pm. Through May 2. Thrillpeddlers' first production of '09 showcases four terror plays and sex farces from the repertory of the Parisian Theatre du Grand Guignol. **Bisceglie's SF Follies** Actors Theatre, 855 Bush; 1-800-838-3006. [www.sffollies.com](http://www.sffollies.com). \$33-40. Thurs-Sat, 8pm; Sun, 2pm. Through April 5. SF's history, people, and culture are toasted and roasted with song, dance, and comedy. **Executive Order 9066** The Marsh, 1062 Valencia; 1-800-838-3006. [www.themarsh.org](http://www.themarsh.org). \$15-25. Sat, 1pm. Through April 25. Lunatique Fantastique returns with their "live 3D animation" take on the story of a Japanese family's incarceration in a WWII internment camp. **Lead** EXIT Theatre, 156 Eddy; 860-4130. \$15. Thurs-Sat, 8pm. Through March 28. Men are bred as pets in a dying world ruled by lesbians in this Dorothy R. Adams play, produced by CrazedApe Productions. **Love, Humiliation and Karaoke** Stagewerx Theater, 533 Sutter; [www.enzolombard.com](http://www.enzolombard.com). \$20. Thurs, 8pm. Through March 28. Comedian W. Kamau Bell directs Enzo Lombard's solo comedy

CONTINUES ON PAGE 40 »



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revolving around a karaoke machine run amok, new genitalia, deportation fears, and a long commute to a parking-lot rendezvous.

**Machine Brava Theater Center**, 2781 24th St.; (415) 647-2822. \$10-25. Thurs/19 Sat/21, 8pm. Can I really strike twice? And what that what an electric chair is all about? After receiving a fine production just a few months ago at SF State's drama department, American journalist-playwright Sophie Treadwell's smartly comic and biting Expressionist play of 1928 proves an acute piece of inspiration once again, this time upstairs and in the round in Brava's intimate new studio theater, under Evren Ocklin's shrewd direction. Based on the era's notorious murders, Ruth Snyder — in a bold act of sympathy as social critique that brings to mind Charlie Chaplin's similar move two decades later in *Monsieur Verdoux* — Treadwell's play casts a confused and desperate young working woman (a captivating Juliet Tanner, doing some of her best work to date) in what the title flags as a "mechanical" life of inexorable exploitation, degradation and dehumanization against which her single, violent act of protest — a strike for freedom that takes the life of former boss turned loveless husband (an innocent monster very smartly played by Lawrence Radecker) — can only spell self-destruction. The rest of Ocklin's appealing cast (Linda Ayres-Frederick, Madeline H.D. Brown, Matthew M. Chavez, Randy Rollison, and Christopher W. White) neatly assists, meanwhile, in bringing across the full relevance and force of this still vital play. (Avila)

**The Model Apartment** Traveling Jewish Theatre, 470 Florida; 292-1233, www.aajt.com. \$15-44. Thurs-Sat, 8pm; Sun, March 25, and April 1, 2pm. Through April 5. Donald Margulies' comedy looks at a couple feeling from much more than their memories of the Holocaust.

**No Exit** NOSPace, 2840 Mariposa; www.noexitonstage.com. \$10-25. Thurs/19 Sat/21, 8pm. In these times of economic crisis, they're depressing even in hell. "The customers serve themselves, it's like a cafeteria," points out the callous realist

Inez (Diana Brown) as her fellow damned souls Cradeau (Andrew Esterlis) and Estelle (Carole Swann) try vainly to determine how it is that the three of them have been chosen to spend eternity together in a single ill-furnished room. The punchline — that they are to serve as each other's life — is perhaps the most famous existentialist line of them all. (Nicole Gluckstern)

**Not a Genuine Black Man** The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$20-30. Fri, 8pm; Sat, 5pm. Through March 28. Brian Copeland returns with his long-running solo show.

**Shom Pain (based on nothing)** Cutting Ball Theater, Exit Theater, 277 Taylor; 1-800-838-3006, cuttingball.com. \$15-30. Opens Thurs/19, Thurs-Sat, 8pm; Sun, 5pm. Through April 5. Will Eno's solo work looks at one man's search through the wreckage of his life for the remains of his childhood.

**Point Break Live!** CellSpace, 2050 Bryant; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. \$25. Fri, 9pm. Ongoing. A troupe from Seattle performs the 1992 surf and feel film that starred Keanu Reeves and Patrick Swayze.

**Punch Shock Value** Exit Theater, 156 Eddy; 1-800-838-3006, www.killingmylobster.com. \$15. Thurs/19 Sat/21, 8pm; Sun/22, 7pm. After 2006's runaway hit, *Hunter Gatherers*, local sketch-comedy masters Killing My Lobster had their work cut out for them in producing the second of the group's full-length plays. But they return with another big success on their hands. Matt Pfeiffer's *Pure Shock Value* brilliantly updates the scathingly bleak Hollywood satire for a post-Tarantino generation of Silver Lake slackers. Would-be director and amiable sloth Ex (Chris Yule), his spastic screenwriter-bro Tex (Justin Lamb), and slowly unraveling longtime girlfriend Gabby (Erin Carter) are in last-ditch mode when a disgusting intruder (Calum Grant) lands face-first on the rug of their shabby east-of-Hollywood/Eden apartment — designed with a pitch-perfect touch by Emily Greene — only to present them with a startling opportunity. Fired by director Lay Lippard's muscular staging and her truly great, balls-to-wall cast, a conceit that might easily have slipped into tired formula in less able hands here remains vital, grippling

funny, and outrageous more or less to the end — wobbling slightly only once, just before the irresistibly depraved final scene. KML have consistently shown way above average taste and skill in the acting and production departments. Their shepherding of new plays by emerging playwrights like Peter Sini Nachtrieb and Pfeiffer is, needless to say, a wholly welcome and exciting development on the local scene. (Avila)

**Rabbi Sam** The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$18. Thurs-Sat, 8pm; Sun/15 and March 29, 7pm; Sun/22, 2pm. Through April 5. Charlie Varon offers a new solo play about a rabbi who wants to reinvent American Judaism.

**The Short and Happy Life** Phoenix Theater, 414 Mason; 913-7272, www.sleepwalkers.theatre.com. \$14. Thurs-Sat, 8pm. Through March 28. Sleepwalkers Theatre presents the world premiere of Ryan Michael Teller's multimedia work. *Skin* Climate Theater, 285 Ninth St.; 263-0830, www.climatetheater.com. \$15-20. Thurs/19-Fri/20, 8pm; Sat/21, 7:30 and 10pm. The West Coast premiere of Steve Yockey's *Skin*, an Encore Climate co-production, unfolds in the latter's tiny 49-seat black box, transformed by James Faerlon into a coolly modern-looking bedroom/boudoir.

Billed as a decidedly adult play, its sexual content is not so much risqué as almost clinically frank, which can undercut the devastating aspects of its story of sex and infidelity across a group of five people: a married couple (Arwen Anderson and Lance Gardner), a newly committed couple (Patrick Alparone and Danielle Levin), and a lone female (Miranda Calderon) with a leafy, snaking machine can handle. Even as a certain flickering power-surge concept doesn't quite come off as potentially as intended, it's the characters — all memorably performed — that drive the play's searching look at sex, love and self. Yockey, whose Octopus ran at Magic last season, has a keen eye on relationships and a fresh, clever way with dialogue — although he has a tendency to make his characters do our interpreting for us. It's the only time we really slip out of *Skin*, which is otherwise attractive, often exquisitely detailed, and, in director Mark Routhier's capable hands, pulled dramatically tight as a drum. (Avila)

**Tape Royce Gallery**, 2901 Mariposa; 1-866-811-4111. \$20. Thurs-Sat, 8pm; Sat, 2pm. Through April 4. An ill-tempered dealer visits his old high school friend, a documentary filmmaker, in a Motel 6 in Lansing, Mich., in this play by Stephen Belber, staged by Expression Productions.

**Twilight Zone Live!** The Dark Room Theater, 2263 Mission; 401-7987, www.darkroomsf.com. \$20. Fri-Sat, 8pm; Sun, 3pm. Through March 29. The sixth season of the sci-fi/fantasy series is brought to the stage.

**Un-Scripted: unscheduled SF Playhouse**, 533 Sutter; 869-5364, \$10-20. Thurs-Fri, 8pm; Sat, 3 and 8pm. Through March 28. Un-Scripted Theater Company produces an evening of improvised games, songs, and scenes.

**Volleygirls** Zeum Theater, Yerba Buena Gardens, Fourth St. and Howard; 749-2228, www.act-sf.org. \$15.50-20.50. Thurs-Sat, 7:30pm; Sun, 2pm. Through March 28. The high-stakes drama of high school sports takes the stage in the ACT Master of Fidd Arts Program and Young Conservatory world premiere.

**Where the Sidewalk Ends** Boxcar Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org. \$16-32. Thurs-Sat, 8pm. Through March 27. Children's stories, so-called, are often exercises in dread thoughts if not sheer terror, dark broodings tarted up in felicitous phrasemaking and brisk wordplay, seemingly simple scenarios or allegories hiding deeper meanings no child is necessarily ready to fully grasp. But all for scaring the bejesus out of kids. It was good enough for me, goddammit. But bedtime stories and fairytales have long attracted playwrights, among others, as material to mine for deeper meanings and present for the delectation, instruction, horror and/or melancholia of adult audiences. In this tradition, Boxcar Theater (whose entire season is devoted to the fairytale) offers cofounder Sarah Savage's inspired adaptation of the work of famed writer, illustrator, songwriter, playwright, poet, and children's book author Shel Silverstein.

Playing especially from Silverstein's classic, *The Giving Tree*, the play follows Shel (a winning Ben Freeman) from childhood to extreme old age, relating his dreams, his somehow forgivable selfishness, his love found and lost (embodied by a sharp and vital Mariah Castle as Sarah), and the generosity of his first and last friend, an apple tree (an appealingly straightforward Michelle Ianiro). Beautifully staged by artistic director Nick Olivero, it's a clever, confident production fully committed to the material, making for a lightly humorous, gently affecting evening that unfolds in an unusual, well-realized style of its own. (Avila)

**Wicked Orpheum Theatre**, 1182 Market; 512-7770, www.shnsf.com. \$25-99. Tues-Sat, 8pm; Sat-Sun, Wed/18, March 25, April 1, 8, 15, 22, 29, May 6 and 13, and June 24, 2pm; May 24, 31 and June 7, 14, and 21, 7:30pm. Through June 27. Assuming you don't mind the music, which is too TV-theme-sounding in general for me, or the rather gaudy décor, spectacle rules the stage as ever, supported by sharp performances from a winning cast. (Avila)

## BAY AREA

**Crime and Punishment** Berkeley Repertory Theater, 2025 Addison, Berk; www.berkeleyrep.org. \$16.50-71. Wed, 7pm; Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through March 29. Berkeley Rep performs Marilyn Campbell and Curt Columbus' adaptation of the Dostoevsky classic.

**The Window Age** Berkeley City Club, 2315 Durant, Berk; (510) 558-1381. \$14-25. Thurs/19 Sat/21, 8pm; Sun/22, 5pm. Shortly after World War I, novelist Valerie Fox (Jan Zvaifer) and emotionally disabled husband and veteran Jeremy (Joel Mullennix) entertain an old friend (nonsensitively, in Jeremy's case), a renowned if shy innovator in the realm of psychoanalysis, Simon Floyd (an especially strong Richard Frederick). Conversation tip toes around quintessentially modern subjects linking all three, including the complaint then colloquially named "shell shock" — Simon would like to use secret rival Jeremy as a case study, offering treatment via hypnosis in return. Valerie's "stream of consciousness" approach to writing and Simon's tripartite model of the psyche — id, ego, and superego — are also broached. A light-ning shift later and we're in the subconscious mind of one character, then another, then seemingly overhearing an encounter "beneath the evening's conversation." Back atop, meanwhile, sections of dialogue loop back with new meanings, as we discern how all three are on the verge of being irrevocably lost to themselves and each other, muddling through modernity's mark with Valerie's image of a "lighthouse" the operative symbol. Of course, Valerie is a Woolf in Fox clothing, and Dr. Floyd is none other than history's Freud. An intriguing premise that doesn't quite come off in

Central Works' collaborative staging of SF-based playwright Christopher Chen's play, which strains after the finesse in its estimable subjects while reducing them to surprisingly tiresome analogies. (Avila)

## DANCE

**Burn the Floor** Post Street Theater, 450 Post; 771-6900, ticketmaster.com. \$39-69. Tues-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 6pm. Through April 12. The troupe of 16 dancers take audiences on a journey through Latin and ballroom dance. **Jess Curtis** Gravity CounterPULSE, 1310 Mission; 1-800-838-3006. Thurs-Sun, 8pm. Through March 29, \$18-20. The company performs *The Symmetry Project*.

**ODC/Dance Downtown** Novellus Theater, Yerba Buena Center for the Arts, 700 Howard; 978-ARTS, www.odcdance.org. \$10-45. Thurs/19, 6:30pm; Fri/20 Sat/21, 8pm; March 26-28, 8pm; March 29, 2pm. The 38th season of the company encompasses three programs and includes world premieres by Brenda Way and KT Nelson and the return of five repertory works. **San Francisco Ballet** War Memorial Opera House, 310 Van Ness; 865-2000, www.sfballet.org. \$8-235. Fri/20, 8pm; Sun/22, 2pm; March 25, 7:30pm. The program includes Antonio Tudor's *Jardin aux Lilas* along with Helgi Tomasson's *On a Theme of Paganini* and Jerome Robbins' *The Concert*. Also Thurs/19 and Tues/24, 8pm; Sat/21, 2pm: the company presents an all-Mark Morris program including *A Garden*, *Joyride*, and *Sandpaper Ballet*.

**Heidi Schweiker** Dance Mission Theater, 3316 24th St.; (415) 273-4639. Fri-Sat, 8pm; Sun, 7pm. \$20. The choreographer presents *Dreams of Speaking*.

## BAY AREA

**Diablo Ballet** Leshner Center for the Arts, 1601 Civic, Walnut Creek; (925) 943-SHOW. Fri-Sat, 7:30pm (also Sat, 2pm). \$38-48. The company performs Julia Adams' *A Midsummer Night's Dream*.

## PERFORMANCE

**"AIRSpace Queer Performance Showcase"**

Garage, 975 Howard; brownpapertickets.com. \$10-20. Sat, 8pm. With residents Sheryl Connelly, Queer Girl Theatre Project, Sadie Lune, Nico Dacumos, and Elizabeth Boulton.

**Justin Bond Razz Room**, Hotel Nikko, 222 Mason; 1-866-468-3399. Fri-Sat, 10pm; Sun, 9pm. Bond (aka Kiki of Kiki and Herb) performs a new show, *Rites of Spring*.

**"The Lady MacBeth of Martinez"** Gallery 16, 501 Third St.; 682-4377. Fri-Sat, 8pm. Through March 27. \$10. Richard Ciccarone's comedic spin on Shakespeare is set in action-packed Martinez, CA.

**"Mortified"** Make-Out Room, 3225 22nd St.; www.getmortified.com. Fri-Sat, 8pm. \$15. Everyday people read their most embarrassing diary entries. This month's show features a one-time budding Christian comic book artist.

**"Nigerian Spam Scam Scam"** Kanbar Hall, Jewish Community Center of San Francisco; 292-1233. Thurs, 8pm. \$20-24. Dean Cameron (aka Chainsaw from 1987's *Summer School*) performs his solo comedy about email spammers and scammers.

**Team Lexington** Garage, 975 Howard; brownpapertickets.com. Wed-Thurs, 8pm. \$10-20.

Fairy tales and toys meet in *The Tiny Toy BurlyQ Extravaganza: A New Burlesque Opera*.

**"Things We Made"** Dark Room Theater, 2263 Mission; 401-7987. Sat, 10pm. \$10. This comedy show appeared in the 2008 and 2009 SF Sketchfests.

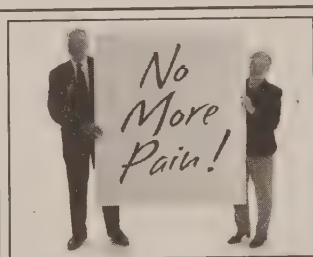
**"Zen Boyfriends"** Unitarian Universalist Church, 1187 Franklin; www.instituteforspiritualityandpsychology.com. Thurs, 8pm. \$20. Mariana Caplan's one-act satirizing the search for romance amid New Age spirituality.

## COMEDY

**Cobb's Comedy Club** 915 Columbus; 928-4320. Fri-Sat, 8pm; Paula Poundstone, \$30.500. Sun, 7pm; Blanks, \$17.50.

**"Funniest Celebrity in the Bay Contest"**

Great American Music Hall, 859 O'Farrell; (415) 749-2184. Wed, 6-10pm. \$450. Central City Hospitality House benefits from this stand-up competition, with local luminaries (including the Guardian's own Riley Manlapaz) vying for the top prize. **SFO**



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## The LAB's 25th Anniversary Silent and Live Auction

**» PREVIEW** Something special — something creative in more than one sense — was going down in San Francisco in 1974. How else to explain the notable number of still-lively SF art landmarks celebrating their silver anniversaries as of late? Climate Theatre's 25th year was the subject of a March 4 *Guardian* cover story, Other Cinema threw a 25th birthday bash last week, and now it's the LAB's turn to mark a quarter century of wild visions. They're doing with it an art auction, and it has a hell of a lineup. The contributing artists include SECA Award winner Trevor Paglen, and at least three recent winners of Goldie awards from the *Guardian*: mad comic genius Matt Furie, deadly funny paper sculptor Michael Arcega, and color chart-and-mathematics magician Xylor Jane. I'd be thrilled to own a piece by any of these people, and with bids starting at \$25, who knows, it might be possible. Especially in this economy.

The dashing Ed Ruscha might be the most renowned person donating a work to the LAB for this auction. As for secret treasures, I'm probably harpooning my bidding power in saying this, but one participant with work worth looking for is Ajit Chauhan, whose recent artist-in-residence show at the de Young Museum did amazing things with album covers and movie titles. A beautiful black-rainbow piece by Alicia McCarthy from a past LAB auction is still on the wall of the front room in my apartment — in fact, it kick-started a whole collection. There will also be a raffle, with prizes including tickets to the SF Opera and a gift certificate to Mitchell's Ice Cream, that local Valhalla of edible arts. (Johnny Ray Huston)

### THE LAB'S 25TH ANNIVERSARY SILENT AND LIVE AUCTION

Sat/21, 6:30–9:30 p.m. \$10–\$25. (Preview: Wed/18–Fri/20, 1–6 p.m.)

The LAB, 2948 16th St, SF. (415) 864-8855. [www.thelab.org](http://www.thelab.org)

Events listings are compiled by Paula Connelly. Submit items for the listings at [lists@sfbg.com](mailto:lists@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 18

**Civil Rights to Immigrant Rights** City College — Mission Campus, Room 106, 1125 Valencia, SF; (415) 431-1918. 7pm, \$5–10 suggested donation. Long-time Bay Area activists Elizabeth (Betita) Martinez, Renee Saucedo and Phil Hutchings lead a discussion titled, "From The Civil Rights Movement to the Immigrants Rights Movement: Lessons Learned."

**Polk Street Stories Project** California Historical Society Museum & Bookstore, 678 Mission, SF; (415) 357-1848. 6pm, free. The Polk Street Stories Project takes a historic look at the Polk Gulch neighborhood with a presentation titled "Street Families: Homeless Queer Youth in San Francisco," which focuses on the history of queer youth homelessness and male sex work from the 1960s to present.

## THURSDAY 19

**NightLife** California Academy of Sciences, Golden Gate Park, 55 Music Concourse Drive, SF; (415) 379-8000. 6–10pm; \$10, must be 21 or over. Every Thursday night through October, the California Academy of Sciences hosts a night of music and science, with food and cocktails. This week's musical guest is DJ Marc Fong, and there is a presentation on "DIY DNA" by *Wired* magazine.

## FRIDAY 20

**Evening with the Mystic** Herbs Theater, 401 Van Ness, SF; (510) 780-9468. 6:30pm reception, 7pm talk; free. Master yogi and author Sadhguru Jaggi Vasudev hosts a discussion on how to achieve true bliss and freedom in today's challenging times.

## SATURDAY 21

**Cartoonist in Residence Weekend** Cartoon Art Museum, 655 Mission; CAR-TOON. 1–3pm (also Sun/22), free. Saturday's speaker is MariNaomi,



JOHN CASEY, GINGER MAN, 2007

author and illustrator of "Estrus Comics." Sunday's speaker is Jimmy Gownley, creator of *Amelia Rules!*

**Harvey Milk Civil Rights Academy Carnival Fundraiser** Harvey Milk Civil Rights Academy, 4235 19th St; (415) 241-6276. Noon–5pm, free. Experience the not-so-silent-auction, games, shopping, entertainment and food, while helping raise funds for this small public elementary school.

**BAY AREA Independent Publishing Institute Get Published!** Marin County SF Theological Seminary, 40 Kensington Road, San Anselmo; (415) 975-0950. 8am–5pm; \$95 members, \$125 non-members. An intensive one-day workshop on independent publishing and book marketing, with networking opportunities. Writers, authors, editors and publishers welcome.

**Love in the Times of Change: ARTivists in action** La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 8pm; \$7 advanced, \$10 door. A roundtable with song, poetry, activism, and food recipes; part of "Political Art Series — Surveying the Relationship Between Artists and Social Movements."

## SUNDAY 22

**BAY AREA EcoHouse Tour** Ecology Center, Suite H, 2530 San Pablo Avenue, Berk; (510) 548-2220 x242. 10am and 1pm; \$15 general, \$10 EC members, sliding scale upon request. Learn about simple improvements that can be made to green an urban home, at this environmentally friendly demonstration site.

## TUESDAY 24

**Free Financial Advice from Your Money Bus Tour** TD Ameritrade, Suite 120, 525 Market, SF; [www.yourmoneybus.com](http://www.yourmoneybus.com). 10am–3pm, free. Bring your financial questions and chat one-on-one with a financial advisor to get answers.

**Hear it from Us: A Panel of Youth with LGBTQ Parents** San Francisco LGBT Center Rainbow Room, 1800 Market, SF; (415) 861-5437. 6–7:30pm, free. Children of LGBTQ parents weigh in on the discussion of family, in the wake of the passing of California Proposition 8. **afbg**



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# food + drink



## Spice is the word

By Paul Reidinger

> paulr@sfbg.com

We all have our little weaknesses, and one of mine is any form of the word “spice.” “Spicy” is a particularly potent variation, since in common usage it doesn’t mean well-spiced in a general sense, with nutmeg and clove — like carrot cake or mulled cider — but flavorfully hot. If some dish is described as spicy, whether shrimp or French fries, I am going to have a hard time staying away from it. And if a restaurant has the word “spicy” in its name, I am going to have a hard time staying away from it, too. I am all ears. Or eyes. Or nostrils.

Despite this strong sensory awareness, I don’t know of many restaurants in the city that answer to this alluring description. There is Spices! on Eighth Avenue near Clement, a kind of hipster noodle house serving a pan-Asian menu with plenty of kick. Google also reports the reality of Thai Spice on Polk; this is news to me. But let’s not forget Spicy Bite, an Indian restaurant at the southern edge of the impressive restaurant row that has developed in recent years near the confluence of Mission and Valencia streets.

An Indian restaurant in these

environs is welcome for its very Indianness. The neighbors include a wealth of Mexican and other Latin American restaurants, a smattering of Thai and Chinese places, the impressive Blue Plate (with high-grade new American cooking), and the endearingly quirky Emmy’s Spaghetti Shack, a kind of alt answer to Pasta Pomodoro. So Indian, yes, good; spicy Indian, better!

“Spicy bite” could mean any kind of spicy bite, but your nose knows what awaits even before you step inside. The smell of curry drifts through the front door and hovers at the corner as a fragrant cloud and an advertisement. Few food establishments can match the olfactory signature of Indian restaurants — only bakeries and breweries, in my experience. Spicy Bite offers both beer and wine, but because south Asian cuisine didn’t evolve in the company of wine, I tend to find matching the two awkward and to prefer beer instead. (Beer is underrated as an accompaniment to food; it might not be as good as the best food-wine matches, but in my experience it pairs up with a wider variety of foods than does wine, while clashing with none. Certainly it goes well with spicy foods of every description. Almost no wine

can make that claim.)

Given the centrality of India to vegetarianism, it’s not surprising to find that Spicy Bite is vegetarian-friendly in addition to being spice-hound friendly. You can do very nicely here without touching flesh, from lovely pappadam (\$2) — the crinkly lentil wafers, with their faint sheen of frying oil, like freshly painted object rapidly drying — to a meatless biryani and a long list of what the menu calls “vegetarian dishes.” These are none the worse for being familiar and include a richer-than-usual saag paneer (\$9.50) with an abundance of cubed white cheese, and a fine chana masala (\$8.50), with chickpeas in a velvety sauce softened by tomato. One also suspects butter as a player in many of these complex sauces — not an issue for most people, but possibly worth asking about for those who shun dairy.

Chili heat varies per your request, and there are three settings, as on an inexpensive blender. I like hot and spicy food, but one person’s hot is another’s incendiary and inedible, and asking the server for guidance usually produces a philosophical shrug. We ended up on the “medium” setting and found the dishes so seasoned to be plenty hot enough.

Spicy Bite serves Indian standards at affordable prices in an easy-to-take location between Bernal Heights and the outer Mission.

GUARDIAN PHOTOS BY RORY MCNAMARA

As for flesh: the tandoori chicken (\$8.50) surprisingly disappointed. The half-bird was tasty and tender enough; it was an attractive rosy color and arrived on the customary hot iron skillet, complete with lemon quarters, tomato chunks, and sizzling shards of onion. But the meat turned out to be a little dry, despite what must have been an hours-long, or overnight, bath in a yogurt marinade.

Shrimp tikka masala (\$12.50) were juicier — a set of nice, fat peeled prawns, roasted in the clay oven in a tomato-cream sauce. Purists often insist on cooking shrimp in their shells, I guess for flavor and moisture retention, but it’s certainly more end-user-friendly to shell them beforehand. Judging by the Spicy Bite example, it is indeed possible to cook shelled shrimp successfully without drying them out and ruining them.

No Indian meal is complete without either a side of basmati rice (cooked here with saffron, \$2), or a round or two of naan, or — if you’re a starch fiend — both. The rice grains didn’t stick together (nice), while the bread was served already cut into triangles, like pita, which did slightly dim one’s Neanderthal pleasure in ripping out pieces as needed but was, on the other hand,

much more convenient.

Take-out traffic can be heavy, with deliverers coming and going (free delivery is available in some areas until 10 p.m.). But while service often stalls at a restaurant that does a sizable take-out business, this isn’t the case at Spicy Bite. The wait staff is attentive and professional, the kitchen turns things out promptly, and the space itself — a corner box not unlike Emmy’s — has a certain presence. But if you want carrot cake for dessert, forget it. There’s kheer, kulfi, and a pastry made from milk and honey, each three bucks. **SFBG**

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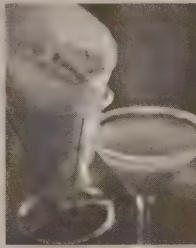
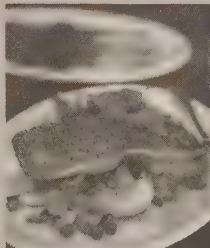
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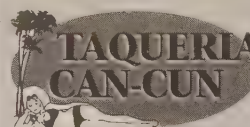




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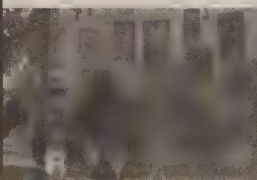
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## Representation

By L.E. Leone

> le\_chicken\_farmer@yahoo.com

**CHEAP EATS** I've lost track of how many parts there have been in this three-part series. Hopefully more than three. Hopefully not more than six. I wouldn't want to rock anyone over the ridge. Same time, I do want to show off my new neighborhood.

So: Rockridge Cafe. Been there twice, and both times I got the same thing, the Italian scramble, which is great. They also have ricotta cheese pancakes, and a lot of other cool stuff, but I'm telling you: Italian scramble. Sausage, provolone, some other things, eggs of course, and I think parsley. The potatoes aren't real good.

But speaking of scrambled Italians ... I'm on the train again, coming home, and my right eyeball is all a-wobble in its socket. I needs me a night of completely horizontal, unrattled sleep, and of course a long bath.

When I returned up from one of many trips to the toilet, I accidentally attracted the attention of a black man of color, who addressed me as Sweetie or Baby or Honey — I forget which because I was so astounded by the next words out of his mouth. He liked my perfume, he said. What was it?

"My perfume?" I said, stalling for something smart-ass. It worked! "Oh, that's Eau de Three Days On The Train," I said.

He laughed and all the people in the seats around him laughed.

I'd have left it at that, but he was wearing a black doo-rag and a Raiders jersey and he had a beautiful ruby set in the middle of his one front tooth, so, recognizing the potential for a date with a hometown boy (I just *know* there's a cooler way to say that) ... I sniffed myself and said, "Gee, do you like it? Really?"

"Come here," he said, still laughing. And that was it. The whole train had to put up with us for the rest of the way. Which was Sacramento. I'd misread him.

He didn't misread me. There is a class of man, thank God, which recognizes and appreciates the Kind of Woman That I Am. A chicken farmer. Well, a recovering chicken farmer.

Whereas my man is a recovering gangster. Between slow deep kisses, copped feels, and heartfelt professions of "representation," he explained to me about L.A., drugs, drug dealing, and how, if I understood him correctly,

he'd killed some people.

It's important, especially in the early stages of romance, to establish common ground, so I told him about having killed my chickens. "But not these last ones," I said, to be clear. "I gave them away."

He kept looking at me, into me, smiling, laughing, and shaking his doo-ragged head, saying things like, "Girl, you are so cool." And, "Girl, you are the bomb." And he liked my hat and how did he find me and he knew every time he watched me walk down the aisle how real I was. And how real he was.

What else he was, of course, was drunk. And worried about his breath. So you know, there is something very touching about an ex-gangster who is self-conscious about his breath.

Which was fine, by the way, so I gave him my number, and agreed in spirit to the terms of our "representation."

I think I'm his woman.

Yeah, that's how it goes: I am his woman, and he is my man, and when we are out with his homos, or homies (or something like that), I represent him and he represents me, and when we are not together I have his back. He has mine. I like this!

In fact, we both had the chance to prove ourselves on the train. A young white rap-ripping poseur from the suburbs of somewhere disrespected my man's woman by "informing" him, when he went to get a beer, that, yo, he was kicking it with a dude.

As if after half a day of heart-to-heart and hand-to-body he didn't know *exactly* what kinda woman his woman was! Well, my man is no poseur. He comes from a sexually diverse family, and a tough, diverse, forward city, and, in fact, he did have my back.

However, in the aftermath of the ensuing hard feelings, the bigoted wannabe's racism gurgled to the surface too, and she had the bad sense to call my man a "niggah." Then, when that didn't go over so well, she changed her pronunciation to "nigger." And spitted the word, repeatedly, with venom.

I had to pull my man away before something happened that might be construed as drunk and disorderly. Back in our seat, he cried. And I represented him. **SFBC**

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## film

Lee Anne Schmitt's *California Company Town* muses on the state's fading, and faded, frontiers. At right, Denis Lavant as Merde, the grimy title character in Leos Carax's segment of *Tokyo!*

TOKYO! COURTESY OF LIBERATION ENTERTAINMENT



## West ghost

*California Company Town* scopes out lands of the lost

By Johnny Ray Huston  
 > johnny@sfbg.com

This land isn't your land, or my land, and it wasn't made for you and me — such is the insightful and incite-full impression one gets from *California Company Town*, Lee Ann Schmitt's beautifully photographed, concisely narrated, and ominously structured look at the Golden State and the state of capitalism. Sneak previewing at Other Cinema for one night before it screens in full 16mm glory at the upcoming San Francisco International Film Festival, Schmitt's labor of love, shot between 2003 and 2008, is a provocative piece of American history. On a semi-buried level, it's also an extraordinary act of personal filmmaking that subverts various stereotypes of first-person storytelling by women while simultaneously learning from and breaking away from some esteemed directors of the essay film.

Categorically speaking, Schmitt's left-leaning survey of the American landscape belongs next to recent cinematic people's histories such as Travis Wilkerson's *An Injury to One* (2002) and John Gianvito's *Profit Motive*

and the *Whispering Wind* (2007). Her dedicated photographer's eye for still-life truths of American sightseeing is influenced by Cal Arts filmmaking elder James Benning, while her carefully selective use of archival audio — in particular, radio — makes *California Company Town* an understated female answer to the gay reading of homophobia in Ohio within William E. Jones's too-obscure classic of new queer cinema, *Massillon* (1991).

One by one, *California Company Town* investigates this state's ghost towns — doom-laden boomtowns of the past where today, at best, bedazzled modern day cowboys and cowgirls reside and line dance for tourists. Surveying forgotten landscapes that verge on post-human, Schmitt has an eye for signs of the times, whether they be literal ("USA WILL PREVAIL" on a theater's marquee in Westwood; "Stay out" spray-painted over a "Prayer Changes Things" billboard in Trona) or figurative: spider webs of broken glass; a tree falling through the roof of a house; punk rock kids skateboarding near factory ruins. She pairs these sights with the sounds of speeches by FDR, Eldridge

Cleaver, Cesar Chavez, Ronald Reagan, radio testimonials, and — most contentiously — her deceptively flat voice-over, which renders each titular site as a place that looks like a dead end yet has roiling life beneath its stingy, abandoned surface.

*California Company Town* is a one-woman road movie. A lonely film, but also an act of strong resolve built to last — and, in its original filmic form, slowly decay. Over and over, from Chester to Scotia through to McCloud and even Richmond, Schmitt traces the varied yet similar ways in which private interests crush community and exploit natural resources. In the process, she reveals the ultimate forfeiting of American pride of ownership. Grim stuff, yet presented in a manner that ultimately flouts the dry speechifying of academia, doctrinaire ideologues, and public television pabulum-pushers. Schmitt concludes her film with a mute final gesture designed to start arguments. **SFBG**

## CALIFORNIA COMPANY TOWN

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## LOST AND FOUND IN TRANSLATION

Easily capturing the paradoxical essence of the world's largest megapolis seems about as likely as a phalanx of *harajuku* girls uniformed in Little Bo Peep costumes successfully scaling Mount Fuji. Now imagine that Bo Peep army solely consists of two Frenchmen and a Korean, and you have a sense of the heady task undertaken by the filmmakers of *Tokyo!*, a French production comprising a fantastical triptych of stories about the celebrated city from writer-directors Michel Gondry, Leos Carax, and Bong Joon-ho.

The first, Gondry's *Interior Design* tells the intimate fable of Hiroko and Akira, a spirited young Japanese couple who relocate to the big city and become confounded by its mix of vast possibility and soul-crushing suffocation. The aimless Hiroko eventually succumbs to a fate that curiously mixes urban alienation, cultural traditions of utilitarian uniformity, and the whimsical surrealism of an old-fashioned folktale. The result is a sweetly touching, delicately composed encapsulation of old- and new-guard Japanese culture.

Carax's *Merde* stars Denis Lavant (1991's *Lovers on the Bridge*) as a homicidal sewer dweller — part evil clown, part C.H.U.D. — who wreaks havoc on Tokyo out of an avowed hatred for the Japanese. A half-cocked homage to Godzilla, the titular Merde (yes, that's French for "shit") represents a cartoonish outsider's view of Tokyo and its denizens. Is it a sly attack on cultural isolationism or just myopic, er, horse *merde*? Either way it's painful to watch.

After that unfortunate palate cleanser, Korean filmmaker Bong Joon-Ho (2006's *The Host*) channels Michelangelo Antonioni by way of Haruki Murakami in *Shaking Tokyo*, an atmospheric tale of a shut-in (or *hikikomori*) who is literally jolted out of his hermetic existence by a strong earthquake and a comely pizza delivery girl with an unusual set of instructional tattoos. Bong's story effectively conveys the internal turmoil caused by modern disaffection and fear (here, Tokyo itself is the monster), but it would have been nice to see a story that explores the city's teeming life in all its richness, vigor, and eccentricity instead of envisioning what it would be like without it. Seriously, where's a *harajuku* girl when you need one? (Michelle Devereaux)

**TOKYO!** opens Fri/20 in Bay Area theaters.



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**IN THEATERS FRIDAY, MARCH 27**

This film is rated PG-13. Please note: Prizes received through this promotion do not guarantee you a seat at the theatre. Seating is on a first-come, first-served basis, except for members of the reviewing press. Theatre is overbooked to ensure a full house. No advance once screening has begun. All federal, state and local regulations apply. A receipt of 100% of the ticket price and all risks related to use of ticket, and accepts any restrictions required by ticket provider. Lionsgate, Terry Hines & Associates, San Francisco Bay Guardian, Break.com, 43kix.com, Haunted Haight Walking Tour and their affiliates accept no responsibility or liability in connection with any loss or accident incurred in connection with use of a prize. Tickets cannot be exchanged, transferred or redeemed for cash, in whole or in part. We are not responsible for any reason, winner is unable to use his/her ticket in whole or in part. Not responsible for lost, delayed or misdirected entries. All federal and local laws are the responsibility of the winner. Void where prohibited by law. NO PHONE CALLS!

PHOTO BY LACEY TERRELL



## Sunshine Cleaning

**» REVIEW** The minimum wage that Albuquerque single mom Rose (Amy Adams) earns as a housecleaner isn't enough to pay for the private school her eight-year-old son needs after his weird behavior exhausts the public one's resources. And aimless-party-girl younger sis Norah (Emily Blunt) just got fired from her own last crap job. Cop Mac (Steve Zahn), the former high school sweetheart who chose to marry someone else but is still having an affair with Rose, tells her there's real money to be made in the unpleasant business of "crime scene and trauma cleanup" — in other words, scouring the mess left over after the body has been removed from a murder, suicide, or natural death site. This agreeably low-key tale from director Christine Jeffs and scenarist Megan Holley isn't the black comedy you might expect, given that plot hook: in fact one nice thing about it is that it doesn't turn the aftermath of sad or tragic events into a joke. Instead, the emphasis is on sister dynamics and trying to get a break in the ever-expanding, hanging-by-a-thread sector of the working class. There's nothing wildly original here, but *Sunshine* satisfies in the pleasantly familiar but not-dumb mode of 2007's *Waitress*. Good supporting performances include those by Alan Arkin as (yet another) eccentric grampa, and Clifton Collins Jr. as a very personable one-armed cleaning supplies store clerk. **(Dennis Harvey)**

**SUNSHINE CLEANING** opens Fri/20 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peltzman, Lynn Rapoport, Ben Richardson, Jason Shamal, and Matt Sussman. The film intern is Natalie Gregory. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at [www.sfbg.com](http://www.sfbg.com). For complete film listings, see [www.sfbg.com](http://www.sfbg.com).

### SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL

The San Francisco International Asian American Film Festival runs through Sun/22. Venues this week are the Camera 12 Cinemas, 201 S. Second St. San Jose; Pacific Film Archive, 2575 Bancroft, Berk; Sundance Kabuki, 1881 Post, SF. Tickets (most shows \$11) available at [www.asianamericanmedia.org](http://www.asianamericanmedia.org). All times pm unless otherwise noted.

#### WED/18

**Kabuki** "Family Portraits" (shorts program) 4 "The Secret Lives of Urban Space" (shorts program) 4:45 **The Forgotten Woman** 6:30 **Patsy Mink: Ahead of the Majority** 6:45 **You Don't Know Jack: The Jack Sox Story** 7: "It's Easy Because You're Beautiful" (shorts program) 8:45 **High Noon** 9 **Tokyo** 9:15 **PFA The Revenge: A Visit From Fate** 6:30 **The Revenge: The Scar That Never Fades** 8:15.

#### THURS/19

**Kabuki** **The Panda Candy** 5 **Treeless Mountain** 7: "Times of Departure" (shorts program) 7:15 **Mixtape 4 the MSG Addict** 7:30 **PFA The Forgotten Woman** 6:30 **High Noon** 8:30.

#### FRI/20

**Camera** **White on Rice** 7 **PFA Fruit Fly** 6:30 **The Chaser** 8:45.

#### SAT/21

**Camera** **Patsy Mink: Ahead of the Majority** 12:45 **The Equation of Love and Death** 2: "3rd I South Asian International Shorts 2009" (shorts program) 3 **Children of Invention** 4:30 **Times of Departure** 5 **Half-Life** 7 **Heaven On Earth** 7:15 **Tokyo** 9:30 **PFA The Panda Candy** 6 **All Around Us** 8:15.

#### SUN/22

**Camera** **Adela** 12:30 **The Love of Siam** 2 "Mixtape 4 the MSG Addict" (shorts program) 2:30 **Whatever It Takes** 4:45 **The Mosque in Morgantown** 5:15 **Fruit Fly** 7 **Karma Calling** 9:30 **The Chaser** 9.

#### OPENING

**» Cherry Blossoms** When retired German civil servant Rudi (Elmar Wepper) suddenly loses Trudi (Hannelore Elsner), his wife of 40 years or so, he has no idea what to do with himself — she provided the spark not only to their relationship, but to his otherwise instinctively staid nature. She'd always wanted to visit Japan, where their son Karl (Maximilian Brückner) lives; Rudi impulsively decides to visit in her stead, but Karl has no more time for him than Rudi's other grown offspring back in Berlin. The first half of this gentle, ultimately uplifting serio-comedy by veteran arthouse and festival favorite Doris Dörrie (1999's *Enlightenment Guaranteed*) is as good as anything she's done: perfect, wry, insightful character observation both touching and funny, gracefully packaged. The second half, in which Rudi finds an unlikely friend in Yu (Aya Irizuki), a homeless young Butoh dancer (though her flailing about is more like wannabe Marcel Marceau than the tautly disciplined Butoh I've

seen), gets a little precious. But that's one opinion — some might find this section even more beguiling than what comes before it. In any case, as a whole *Cherry Blossoms* is the kind of low-key yet deeply satisfying movie making in which every small moment contributes to a cumulative sense of the miraculous in everyday life. (2:04) **Smith Rafael, Sundance Kabuki**, (Harvey)

**Duplicity** Before you get too excited over Clive Owen, know that he's sharing the screen with Julia Roberts. (2:05) **Grand Lake, Orinda, Presidio, Sundance Kabuki**.

**The Great Buck Howard** Paying tribute to the decades-long career in mentalism of the Amazing Kreskin, *The Great Buck Howard* pairs an eccentric and egocentric entertainer in the twilight of his showbiz years (John Malkovich) with a young law school dropout named Troy (Colin Hanks), who hires on as Buck's assistant during a seemingly unending tour of one-night stands across America. Buck's fan base has dwindled from Carson-era *Tonight Show* audiences to half-full houses in the nation's moderately sized cities. However, the man and his act remain compelling to Troy, and this makes sense: for one thing, when the camera is on Malkovich, we are indeed with a wanky oddity of a man whose diction alone is mesmerizing. For another, aspiring writer Troy is pretty much a blank sheet of paper and perhaps bound to be impressed by someone with an actual personality. Unfortunately, whenever the focus shifts in his direction, we return to an atmosphere of limp congeniality and no discernible forward motion. Hanks seems to be a charismatic void, and it's hard to muster interest in whether Troy finds his dream job and gets the girl (Emily Blunt, as a publicity agent) or spends the rest of his days trailing a washed-up illusionist from town to town, managing his tantrums and his glossy head shots. Real-life dad Tom Hanks makes an appearance as Troy's all-business father; the Clap Your Hands Say Yeah cameo is better. (1:27) **Clay**, (Rapoport) **I Love You, Man** Paul Rudd and Jason Segal pursue their bromantic destiny. (1:45) **Marina**. **Knowing** Nicolas Cage saves the world. But who will save us from Nicolas Cage? (1:55) **Orinda, Presidio**.

**Portrait of a Beauty** In 17th century Korea, a family of court painters produces a son and a daughter. Unfortunately, female child Yun-jeong proves to be the artistic genius — and girls are strictly forbidden to paint professionally. After a few years of Yun-jeong faking her brother's work, he commits suicide, and she has no choice but to pretend to be the now-deceased Yun-bok. Gorgeously filmed and lavishly costumed, *Portrait of a Beauty* (based on a historical novel that plays around with actual history) checks off all the boxes you'd expect in a cross-dressing tale, with forbidden romance high on the list. Yun-bok (Kim Min-sun) falls for a rascally mirror maker (Kim Nam-gil) who realizes her true gender after she falls into a river. (Shouldn't have worn that all-white outfit, girl!) The love affair is complicated not just by Yun-bok's gender-bending secret identity, but also by her protective painting teacher (Kim Young-ho) and a comely courtesan (Choo Ja-hyun) who takes an Olivia-in-Twelfth Night interest in Yun-bok. Plus, Yun-bok's artistic curiosity leads her to paint images that are considered lewd (women bathing, lusty couples, etc.) by the court. Tragedy ensues. More melodrama than art history lesson, *Portrait of a Beauty* nevertheless earns its earnestness for the most part; Kim Min-sun is particularly effective as a woman torn between love and duty. (1:48) **Four Star**, (Eddy)

**» Sin Nombre** Though she's not all that enthused about leaving Honduras, teenager Sayra (Paulina Gaitan) bows to the wishes of a father she barely remembers to return with him and an uncle to New Jersey. Meanwhile, same-aged Casper (Edgar Flores) gets in major trouble when the fearless leader of his gang in Chiapas discovers he's been sneaking into enemy territory to see a middle-class girlfriend. Writer-director Cary Fukunaga's first feature is rich in detail and scale as he shows the eye-opening routines of the slum gang as well as the Honduran trio's arduous journey north toward a Mexico-U.S. border they won't cross legally (if they even make it that far). Needless to say, these two strands are destined to collide, and in its later going *Sin Nombre* becomes a somewhat more conventional lovers-on-the-run tale. Nonetheless, this is one of the best narrative films yet on the ongoing mass crossing-over from Central America to here, with numerous powerful and harrowing moments. (1:36) **Sundance Kabuki**, (Harvey)



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Christy Lemire, *AP* Associated Press

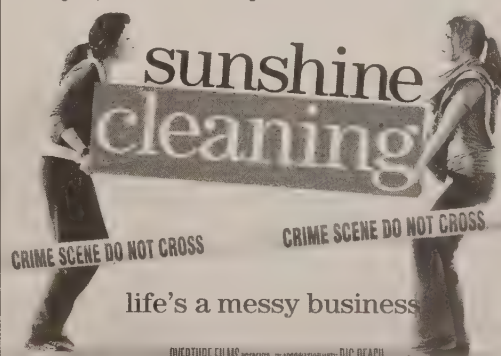
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emily blunt

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FILM

## first run venues

Memo to Nic Cage: really?

Math thriller *Knowing* opens  
 Fri/20. | PHOTO BY VINCE VALITUTTI

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

### SAN FRANCISCO

Balboa 36th Ave/Balboa. 221-8184. www.balboamovies.com

Bridge Geary/Blake. 267-4893

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469

Clay Fillmore/Clay. 267-4893

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893

Empire West Portal/Vicente. 661-2535

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893

Marina Theatre 2149 Chestnut. www.lntsf.com/marina\_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

### OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

### BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kirtledge/Shattuck, Berk. (510) 464-5980.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **sfbg**



## rep clock

Schedules are for Wed/18-Tues/24 except where noted. Director and year are given when available. Double and triple features are marked with a +. All times are p.m. unless otherwise specified.

**AK PRESS WAREHOUSE** 674-A 23rd St, Oakl; (510) 208-1700. Free. **Shutdown: The Rise and Fall of Direct Action to Stop the War** (2003), Fri, 7.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$5-6. "OpenScreening," Thurs, 8. For participation info, contact atopenscreening@atasite.org. "The Muse of Cinema Series," works by Kerry Lattala, Fri, 8. "Other Cinema," "FoundSF," works by Chris Carlsson, Lee Anne Schmitt, and more, Sat, 8:30.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8-10. **Doubt** (Shanley, 2008), Wed, 2:30, 4:45, 7, 9:05. **Frost/Nixon** (Howard, 2008), Thurs, 2, 4:30, 7, 9:20. "Midnites for Maniacs: Nerds with Balls Triple Feature," "Midnight Madness (Nankin and Wechter, 1980), Fri, 7:15; **Real Genius** (Coolidge, 1985), Fri, 9:45; and **Electric Dreams** (Barron, 1984), Fri, 11:59. "An Evening with Petula Clark: All the Great Hits," Sat, 8pm. For ticket info, call (415) 392-4400. "Twentieth Century (Hawks, 1934), Sun, 1:35, 5:10, 8:50, and **His Girl Friday** (Hawks, 1940), Sun, 3:20, 7.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **The Class** (Cantet, 2008), call for dates and times. **Slumdog Millionaire** (Boyle, 2008), call for dates and times. **Two Lovers** (Gray, 2008), call for dates and times. **Cherry Blossoms** (Dörrie, 2008), March 20-26, call for times.

**HUMANIST HALL** 390 27th St, Oakl; www.humanisthall.org. \$5. **Trashed**, Wed, 7:30.

**MECHANICS' INSTITUTE** 57 Post, SF; (415) 393-0100, rsvp@militar.org. \$10. "Northern Exposure: O Canada," **Jesus of Montreal** (Arcand, 1989), Fri, 6:30.

**NEW LANGTON ARTS** 1246 Folsom, SF; (415) 626-5416. \$5. **Pilgrimage from Scattered Points** (Fowler), Wed, 7.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema," **Murder of the Heart** (Malle, 1971), with a lecture by Marilyn Fabe, Wed, 3. San Francisco International Asian American Film Festival, Wed-Sat. See film listings. "Movie Matinees for All Ages," **The Pirate** (Minnelli, 1948), Sat, 3. "Women's Cinema from Tangiers to Tehran," **I Am the One Who Brings Flowers to Her Grave** (Al-Abdallah and El-Beik, 2006), Sun, 2. "Agnes Varga: Cinéculture," **Cleo from 5 to 7** (1961), Sun, 4:15.

**LA PEÑA CULTURAL CENTER** 3105 Shattuck, Berk; www.facesolidarity.org. \$10-25. **Total Denial** (2006), Sun, 7.

**RED VIC** 1727 Haight, SF; (415) 668-3994. \$6-9. **Down by Law** (Jarmusch, 1986), Wed-Thurs, 7:15, 9:20 (also Wed, 2). **Virtual JFK: Vietnam if Kennedy Had Lived** (Masutani, 2008), Fri-Tues, 7:15, 9:15 (also Sat-Sun, 2, 4).

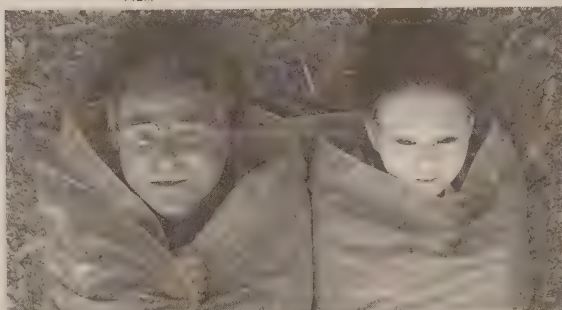
**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **Bela Fleck: Throw Down Your Heart** (Paladino), Wed-Thurs, 7, 9. "Queer Porn-Ucopia," Thurs, 7. This event, \$15.

**SAN FRANCISCO MUSEUM OF MODERN ART** 151 Third St, SF; www.sfmoma.org. \$10. "Crossroads: The Films of Bruce Conner, program two," Thurs, 7.

**UNITARIAN FELLOWSHIP** 1924 Cedar, Berk; www.claireburch.com. **People's Park Then and Now** (Burch, 2009), Sun, 6.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-10. San Francisco Cinematheque presents: "Crossroads: The Films of Bruce Conner, program one," Wed, 7:30; "Lunchfilm: Film Before Food," Sun, 7:30. "Human Rights Watch International Film Festival: The Sari Soldiers (Bridgman, 2008), Thurs, 7:30. **AFRO**

FILM



Doris Dörrie's *Cherry Blossoms* opens Fri/20 at the Christopher B. Smith Rafael Film Center.

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Sara Vilkomerson, NY OBSERVER

john malkovich colin hanks

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### Cause No: CGC-08-479954

Formerly Entitled **McCori Gilmore, Jr. vs. National Financial Services**. Plaintiff: **McCori Gilman, Jr. vs. Defendant: Jean Prawira**. San Francisco Superior Court. To: **JEAN PRAWIRA** whose residence and whereabouts were formerly at 1045 Post St., San Francisco. You have been sued by **McCori Gilman**. In order protect your interests, you or a legal representative, must contact the **Law Office of Peter H. Liederman**, 2444 Russell St., Berkeley, CA 94705, 510-681-6916 within 30 days of receiving this notice. **Publication date(s): March 11, 18, 25, April 1, 2009. L#432401.**

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317859-00** The following person is doing business as **LEVEL 5**, 1321 Revere Ave., San Francisco, CA 94124. Douglas Ramirez, 1321 Revere Ave., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/12/09. Signed Douglas Ramirez. This statement was filed with the County Clerk of the County of San Francisco, CA by Maribel Jaldon on February 12, 2009. **Publication date(s): February 25, March 4, 11, 18, 2009. L#432201.**

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317839-00** The following person is doing business as **SQUARE ONE PRODUCTIONS**, 1736 Stockton St., San Francisco, CA 94133. Square One Productions Multimedia Incorporated in CA, 1253 Oak St., San Francisco, CA 94127. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 1/2/09. Signed Angela Lin. This statement was filed with the County Clerk of the County of San Francisco, CA by Karen J. Hong Yee on Feb 18, 2009. **Publication date(s): February 25, March 4, 11, 18, 2009. L#432202.**

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317990-00** The following person is doing business as **TRANG BANG**, 4135 Cesar Chavez #12, San Francisco, CA 94131. Mai-Trang Thi Nguyen, 4135 Cesar Chavez #12, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/4/09. Signed Mai-Trang Thi Nguyen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Feb 20, 2009. **Publication date(s): March 4, 11, 18, 25, 2009. L#432303.**

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317932-00** The following person is doing business as **RN74**, 301-301B Mission St., San Francisco, CA 94105. 301 mission Restaurant Co LLC, DE. 301 Mission St., San Francisco, CA 94105. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Philip E. Aarons. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on Feb 23, 2009. **Publication date(s): March 4, 11, 18, 25, 2009. L#432304.**

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318024-00** The following person is doing business as **YOUR STYLUS**, 2444 Van Ness Ave., #5, San Francisco, CA 94109. Jenna Michelle Romero, 2444 Van Ness Ave., #5, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/25/09. Signed Jenna Romero. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on February 25, 2009. **Publication date(s): February 25, March 4, 11, 18, 2009. L#432502.**

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318084-00** The following person is doing business as **A RESPONSIBLE PLANET PRODUCTIONS**, 101 Madrone Ave., San Francisco, CA 94127. Anton Travel Management, Inc. CA, 101 Madrone Ave., San Francisco, CA 94127. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date Feb 20, 2009. Signed Steven Anton. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on February 27, 2009. **Publication date(s): March 4, 11, 18, 25, 2009. L#432302.**

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318165-00** The following person is doing business as **MARCAN CONSULTING**, 232 Fowler Ave., San Francisco, CA 94127. Maori Marcan; Zvia Marcan, 232 Fowler Ave., San Francisco, CA 94127. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 2/1/09. Signed Maori Marcan. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on March 3, 2009. **Publication date(s): March 4, 11, 18, 25, 2009. L#432301.**

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318534-00** The following person is doing business as **BACKPACK BLACKJACK**, 1695 18th Street, #317, San Francisco, CA 94107. Gil Cohen, 1695 18th Street, #317, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/16/09. Signed Gil Cohen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on February 25, 2009. **Publication date(s): March 18, 25, April 1 & 8, 2009. L#432504.**

**NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE.** Date of Filing Application: **March 10, 2009**. To Whom It May Concern: The name of the applicant is: **GOLDEN MANDALAY INC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 4348 California St., San Francisco, CA 94118-1316. Type of License Applied for: **41- ON-SALE BEER AND WINE - EATING PLACE.** **Publication date: March 18, 2009 L#432503.**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.** Date of Filing Application: **March 9, 2009**. To Whom It May Concern: The name of the applicant is: **LEE CRYSTINA.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 620 O'FARRELL ST., San Francisco, CA 94109-7404. Type of License Applied for: **41-ON-BEER AND WINE - EATING PLACE.** **Publication date(s): March 18, 25 & April 1, 2009 L#432501.**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545708.** SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Melissa Ann Sills for change of name. TO ALL INTERESTED PERSONS: Petitioner **MELISSA ANN SILLS** filed a petition with this court for a decree changing names as follows: Present Name: **MELISSA ANN SILLS.** Proposed Name: **MIA BIRD.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. **NOTICE OF HEARING Date: April 16, 2009, Time: 9:00 AM room-218.** Signed by David L. Ballat, Presiding Judge on Feb 5, 2009. Endorsed Filed, San Francisco County Superior Court of California on Feb 5, 2009 by Gordon Park-Li, Clerk. **Publication date(s): March 11, 18, 25, April 1, 2009. L#432402.**

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# connections

## > women seeking men

### NO GAMES

SBF, 39, fun-loving, funny, loves sports, movies, week-end getaways. ISO loving, adventurous SW/HM, 39-59, for friendship and dating, your-side of Bay or mine. **T226295**

### TAURUS SEEKS CANCEER

SWF, 40, 155lbs, 5'3", blonde/blue, N/Drugs, N/D, into jazz, culture, animals, road trips. Seeking hilarious, outdoorsy, loyal SWM, 37-45, for LTR. **T230836**

### KILLER SMILE

SBF, 49, fun-loving, funny, loves sports, movies, week-end getaways. ISO loving, adventurous SW/HM, 39-59, for friendship and dating, your-side of Bay or mine. **T226295**

### CALL ME!

SF, 235lbs, brown/blue/likes shopping, going out for lunch, amusement parks. Seeking similar male for possible relationship. **T230687**

### DOMINANT ATTITUDE

Full-figured black lady with huge butt. In wheelchair. Seeks hungry, submissive W/M, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **T251638**

### FRIENDS FIRST

SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SWM, 50-65, for friends first, coffee and conversation, possible LTR. Hayward. **T243810**

### STERN BLACK NUNNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Summer to a Higher Female Power. **T2609148**

### ATTRACTIVE SBF

Petite female, financially sound, enjoys music, dining, walks, art and conversation. Seeking well-pooped A/W/M, 49-63, N/S. Prefers San Francisco area. **T251494**

### SWEET AND SILENT

Female, 6L, 5'7", blonde/blue, N/S dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. **T2304857**

### EMOTIONALLY 55

but chronologically senior. I'm a youthful, outgoing woman who would still like the company of a N/S man to share movies, walking, dancing and music. Be 60-80 years old. **T2280138**

### III

SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles, spiritual values. Non-smokers, please. **T2296476**

### LET'S TALK!

Compassionate, clean-cut, hard-working male with good values, likes surfing, camping, dancing, dining, biking, walking, exercise. Seeking similar male, 50s, for possible relationship. **T2310742**

### A SEXY PEACHI

SBF, 3'3", average built, smoker, seeks men, 25-60, for friendship first. Let's meet for a drink and see where things go! **T2276500**

### TAKE A CHANCE ON ME

Feminine woman, very compassionate and caring. ISO honest guy, 50-65, for friendship leading to LTR, interests include: camping, hiking, the beach, dining out, biking and more. **T2260729**

### WHATEVER HAPPENS

Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! **T281901**

### 1949 CLASSIC

SWF, tall, slender, active, enjoys swimming, bicycling, mysticism, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. **T260214**

### PRETTY, CLASSY BLONDE

SWF, 60, N/S, Screen Actors Guild member, writer, two degrees, well-read, educated, seeks one in a million, old school gentleman, 45-72. **T248485**

### SEEKS SPANISH MAN

SWF, 37, N/S, looking for SHM, 29-40, for conversation, going out together and more. **T228028**

### THE RIGHT ONE

SBF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, hiking, just plain hanging out, enjoying life. You single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. **T222895**

### COMPANIONSHIP WANTED

Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent. US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. **T261416**

### LOVE TO TRAVEL

Attractive, petite SBF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, dynamic, energetic, honest, sincere. No drama or baggage. LTR. **T2270631**

### ARE WE A MATCH?

SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first, possibly leading to more. I love curly dishes, the arts, nature, writing. **T223630**

### SINGER SEEKS TRUE HARMONY

Petite, fit, attractive, passionate female, youthful 60-year young, USC graduate, sensitive, natural, open-minded, 60s influences, peace/love, into music, yoga, healthy lifestyle, cuddling, laughter. Seeking similar, tobacco-free male, for friendship first, who desires LTR. San Francisco. **T2274570**

### GET TO KNOW ME

Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. **T2297207**

### SEEKING SWM

SWF, attractive, 60s, 5'3", BSW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. **T2298795**

### WANTING

SWF, 58, Swedish descent, Scorpio by nature. I enjoy fast cars, fast boats, and being pedaled on the back of a Harley. If any of all of what I've said sounds like you please feel free to respond. **T2247003**

### TAKE CONTROL

Midwestern female looking for a dominant, sincere guy who likes to take control. The older I get, the stronger my desire to satisfy my man. **T2300031**

### BUZY SANTA

Creative young, 20s, good looks, hair, hazel/green eyes, 5'7". Lives in Santa Cruz works part time in the San Jose area. Wishes to meet an educated, honest, caring gentleman, for movies, music, travel. Friendship first. **T265429**

### EDUCATED PROFESSIONAL

WF, 48, interested in meeting an educated W/M, 40-54, to share friendship and possibly more with. **T231522**

### TAKE A TASTE

SBF, 160lbs, looking for hungry, mature, discreet man. You lie to eat? Well I want to be eaten. Try this hot, spicy brown sugar. **T2301677**

### ENERGETIC

Tall, attractive woman, just turned 65, looks 10 years younger, East Coast origins, seeks mate, 50-70. I'm self-employed in the artistic field and love nature. Make And reader, devoted friend. Want to go for a walk? **T2302310**

### GOOD VALUES

Hard-working, classy, healthy, friendly, adaptable, ambitious, nurturing, sophisticated female, enjoys dining, running, shopping, dancing, travel, reading, hiking, kayaking. Seeking similar male, 50-65, for LTR. **T2310739**

### ADORABLE SOCIAL WOMAN

SF, 50s, friendly, nurturing, artistic, sophisticated, looking for SM, 50-65, for walks, reading, music, dancing, travel, dining, biking and more. **T2309244**

### I'M WORTH IT

Caring, outdoorsy SF, 50s, with good values, likes music, hiking, kayaking, travel, dining out and the beach. Would like to meet a like-minded man, 40-50, for LTR. **T2309246**

### GOOD VALUES

Personable, flexible (bifid) SF, 30s, loves dancing, dining, music, taking walks. ISO similar male, 30-49, for friendship and dating. **T2309250**

### LOVES THE OUTDOORS

Optimistic, honest woman, 40s, adorable and lady-like, enjoys music, running, dancing, travel, dining, working out. Looking for a similar male, 40-59, for LTR. **T2309253**

### COMPASSIONATE WOMAN

Goatee-worn, honest, feminine, motivated, optimistic, caring, outdoorsy SF, 50s, into music, exercise, walks, coffee shops, dining out, travel, dancing, biking, camping, the beach and much more. Seeking fun-loving man, 50-60, who is full of life and has similar interests. **T2309256**

### SEEKING LTR

Classy, personable lady 40s, loves dancing, travel, beaches, taking walks, hiking. Seeking SM, 50s, for LTR. **T2309257**

### PASSIONATE LADY

Caring, honest, feminine SF, 50s, optimistic, bright, hardworking with good values, enjoys music, travel, dancing, shopping, museums, the beach, walks, reading, dining out and more. Would like to meet a male, 50-65, for LTR. **T2309243**

### GOOD VALUES

Motivated, hard-working, bright, classy SF enjoys music, shopping, dining, coffee shops, beaches, seeking SM, 50-59, for whatever happens! **T2272957**

## > men seeking women

### SEEKING STAR LADY

Tall, successful SWMP, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/W/F, 35-55, for romance and LTR. **T230241**

### LET'S TALK!

Employed SWM, 28, 5'10", 250lbs, brown eyes, N/S, wants to meet a SWF, 35-45, who is ready for relationship. **T2304873**

### ISO VOLUPTUOUS WOMAN

SM, 27, from the East Bay, looking for a voluptuous woman, 25-50, to have some casual fun with and have a good time. I am attracted to you if must be discreet. **T2304953**

### YOUNG AND FUN!

Goatee-worn, hard-working, honest, compassionate male, 20s, likes shopping in coffee shops. Looking for similar female, 22-25, for LTR. **T2309247**

### SHARE MY LIFE

SM, 58, 5'9", enjoys music, the beach, going for drives, being out and about. Seeking vivacious lady, 18-65. **T2310731**

### SBM SEEKS SWF

SBM, 59, 5'9", 200lbs, loves Jack, R&B, the outdoors. Seeking tall SWF, 45-60, for possible relationship. **T2248465**

### LOOKING FOR NEW FRIENDS

SWM, 60, 170lbs, 5'8", looking for soulmate to explore a possible future together, with love, respect and affection as the guiding motto. **T2247258**

### LOOK NO FURTHER

SM, 45, 5'8", likes beaches, movies. In search of meeting a SWF, 33-46, for friendship, maybe more. **T2308710**

### LET'S TALK

SWM, 55, green eyes, N/S, Polish-American, looking for SF, 27+, who can make me laugh! **T2308861**

### RENAISSANCE GENTLEMAN...

seeks slim, energetic, dominant, controlling Renaissance woman, 25-77, for secure, permanent relationship. Call, let's talk! **T2306980**

### VERY OPEN-MINDED

SWM, 28, 6'1", 225lbs, N/S, in good shape, seeks fun SWF, 18-40, for friendship first, maybe more. **T2306731**

### DRAMA FREE

SM, 35, looks 25-37, 160lbs, handsome, down-to-earth, open-minded, lighter smoker, no children, has a job, seeks SF for companionship. **T2266810**

### ARE YOU THE ONE?

SM, 45, 5'9", 160lbs, enjoys going to baseball games, jogging, sports bars. Looking for SF, 30-40, for friendship possibly leading to more. **T2296399**

### SENIOR MALE

Tall, nice-looking SWM, late 60s, 165lbs, very sexual, seeks small fit, senior lady who still enjoys sex. Race open. **T2200365**

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### VERY ACTIVE

Male, 59, young acting and looking, would like to meet an energetic, full-figured female to spend time with, possibly leading to LTR. **T2297540**

### LONELY MEXICAN IN SEARCH OF...

that special someone... 33-year-old security officer, working nights, sweet, kind, caring, responsible, honest, seeks attractive, compassionate, loving, understanding, tolerant single female, 25-49, for dating. If we are compatible, we'll take it from there. Must live within the Bay area peninsula. **T228104**

### SEEKS OLDER WOMAN

SWM, 30, 6'3", wants to meet an older lady, 48-70, who wears short skirts and dresses, has a nice body and personality. LTR. **T2298267**

### CAN YOU SMILE?

SWM, 5'10", 150lbs, longish brownish hair, positive person, fairly fit, outdoorsy N/S, N/Drugs, vegetarian, not into drama, seeks similar SWF, 18-42. **T2306068**

### COME PLAY

SF, mature male looking for naughty little good girl to see on a regular basis near my house in Marin County. Days or evenings. You should very stressful under 5'7", H/W proportionate, white, Asian or Latin. **T280142**

### LET'S MEET

WM interested in meeting S/DWF, 50-65, who likes music, ballet, museums, dining out, hiking and good conversation. Friendship first and whatever follows after that is fine. **T2299220**

### NICE GUY

WM, 48, 5'9", 240lbs, blond/lady, would like to meet a good-looking lady, 18-47, to go out and have a good time with. **T2299230**

### LOOKING FOR A BORED HOUSEWIFE

Married SWM, 56, 6'3", 210lbs, clean, safe and discreet, looking for a married woman to have a good time with and share afternoon fun. **T2299009**

### PROUD MILITARY MAN

Goatee-worn, SM, 59, very active, likes horses and going back to the community. Looking for a female, 30-45, who shares the same interests. **T2299643**

### SEEKING A REAL WOMAN

SM, 20, 5'11", 6", 160lbs, long hair, looking for a cool woman, 25-35, for friendship or more. **T2300078**

### BIG 350LB+ MAN...

would help me fulfill my dreams. Handsome, slim male, black/lady, extremely well-endowed, tanned skin, energetic, mature, educated, successful, generous single. All races and ages 18+ encouraged. All answered! **T2300164**

## > men seeking men

### SEEKING MISS RIGHT

SWM, 40, looking for SH/W/M, 30-55, for friendship first, possibly more. Want to meet? Call me back! **T2304829**

### CURIOS

SBM, 190lbs, bi-curious, N/S, likes swimming, reading, travel. Seeking well-endowed male, 18-78. Call me, help me explore my curiosity. **T2305957**

### VIRGIN HORNY BUBBLE BUTT

BBM, 28, 5'11", 220lbs, athlete, fit, attractive, seeks the right person to give it to me and I'll give it to you. **T2306661**

### OLDER BI-MALE

A very discreet bi-male, 60, seeking bi-curious Asian or oriental males, 18-60. Leave message with first name and phone number and I'll get back to you as soon as possible. **T2191269**

### LOOKING FOR LOVE

Seeking one man to love and care for completely and forever. Me: SM, 50s, athletic, considerate, genuine, lets it off. You: just be yourself, imperfect, some humor, some laughter, mature older man. Is that you? **T2296673**

### STRIP NAKED

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### GREAT SERVICE FOR MARRIED...

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### STRAIGHT OR BI WANTED

Easygoing, slim guy, 44, seeks masculine, safe, discreet guy with slim body, who would like to get together for one or more erotic sessions. **T2997273**

### LET'S HANG OUT

SHM, 55, hairless, looking for a SM, 40-55, who likes walks in the park, beaches, camping. Friendship, possible relationship. **T2271878**

### LET'S HAVE FUN!

SWM, 31, H/W, married-indebted, smoker seeks WM, 18-27, kids ok, for friendship or more. I enjoy amusement parks, pizza at home, beaches. **T2272613**

### HERE FOR YOU

WM, 43, 5'11", 185lbs, brown/green, looking for connections with meet, 40+, who likes to sit back and be serviced. **T2274431**

### MAGIC FINGERS

WM, looking for WM, 22-65, who likes watching sports, going to movies, dining out, mutual massage and great stimulation. **T2290536**

### MARIN AREA

BWM, in Marin, handyman and artist, 51, 5'6", 150lbs, good-looking, seeks buddy in Marin, let's talk! **T2304607**

### PLEASE ME

WM, late 50s, likes receiving oral, looking for men, 40+, who love giving. Discreet, at your place. **T2297636**

### SAFE PLAY

Married BWM, 50, clean, safe, discreet, D/D-free, versatile, seeks H/W, proportionate, clean, safe, discreet male, 35-55. **T2301773**

### BOY NEXT DOOR

Very shy SWM, 33, 157lb, brown/brown, clean-cut, has a wife so that he wants to explore. Seeking male, 18-27, to test my limits. **T2301779**

### VERY ATTRACTIVE WM...

45, looking to replay. Top or bottom. Love to play dressup in lingerie. Want to join me? **T2302014**

### COME PLEASE ME

WM looking for two men to give me oral and maybe do more. If interested, give me a call. **T2305410**

### FOREIGN, NON-WHITE

Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. **T2325256**

### HORNY GUY HAS A NEED...

to suck a big one. It'd do it for you. Make me your slave. All calls answered. **T2323449**

## > women seeking women

### CITY GIRL...

wants to play Lots of energy and born to satisfy! WF, 43, 5'9", seeks SWF, over 35. **T2307991**

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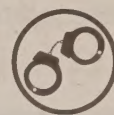
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## Cave woman

By Andrea Nemerson

> andrea@altsexcolumn.com

### Dear Andrea:

I'm ready to go live in a cave. It's been two years since I've dated. Partly I backed off from the scene, and partly I'm not receiving much interest. I think I'm smart, approachable, creative, "together," nice, and passably cute. It's starting to affect my self-confidence.

I joined eHarmony (\$120!) and nerve. com, solicited friends' input on my profiles, and followed up on every match. I got one eHarmony date (great but not local) and rarely heard back from anyone. I try to e-mail one guy a day. Either they don't answer or our communication peters out soon after I e-mail. The ones who really get me seem very interested, ask me out, then drop it when I accept.

Why? Is this a Mars/Venus thing? Maybe online just isn't my venue? I do several activities that attract single guys, but haven't led to much — except maybe embarrassment on my part when I show interest and get a brush-off. Maybe try going through friends again? That worked in the past.

I just turned 40 and would like a partner. Mostly I've been solo, and that really sucks.

Love,  
Forty & Frustrated

### Dear F&F:

Before you go live in a cave, you might consider something a little less drastic, like living in a smaller, less brutally competitive city far from the coasts. It's an idea.

Barring that, we have to subject your online interactions to the scrutiny of a girlfriend panel. Ideally these would be your girlfriends — they could make far more specific suggestions, like lose that mullet or stop telling everyone about your rectal fistula. But if you don't have a panel, you can borrow mine. I convened one for you.

**Irina:** The phenomenon of guys initiating and then vanishing as soon as you try to make a date is very familiar, and probably has nothing to do with her. I could theorize all day, but when it comes down to it, they're not ready to actually connect with people, so fuck 'em. Next!

Also, she should try free sites, like okcupid.com, which may attract guys who are more open to chicks who initiate. She should stay involved in the activities, and of course hit up her friends if that worked in the past. But she could still go online if she can let go of some of her frustration. Maybe see it as just one more tool to increase her odds of meeting guys.

**Myrna:** I wonder if there's some kind of smoking-gun thing in her appearance or self-presentation that's causing this. Maybe her desperation is showing? As far as the real-life

men go, the guys may be panicking when she comes on to them, so if she doesn't think her mutual attraction radar is good, maybe don't do that.

**Leanne:** God help us all, she's 40.

**Andrea:** Right, but we have seen that 40 is not an automatic dating death sentence. Also, what about the disappearing-act dudes? I assume they've all gone off with hotter-sounding properties, but I wonder what makes those other properties so hotter-sounding.

**Lucilla:** I'm fat, in my 40s, rural, and follow a weird religion — guys should be thin on the ground for me. Yet I've had a good many dates recently before settling on one gentleman. I also got rejected or given the silent treatment by dozens of guys. I tried to project positivity and hope, and used words like "passionate" to indicate, discretely, that I like sex. In pictures I was smiling and had my hair down. And another vote for okcupid — free and has lots of activities where you can participate and get to know people without pressure. Also Craigslist, although you have to wade through lots of awful guys to get to the good ones. As for why guys don't follow up: They're not into you, they're not really committed to finding someone, or they're married. Or all three.

**Ruby:** There is also a possible picker problem. My rule for online dating is "look for normal."

**Andrea:** I like that! FF, I do think men and women approach this a bit differently. You're taking the rejections too personally — a lot of those guys are answering every new ad that appears. They don't know you, so they aren't rejecting you. Stick with the online dating if it's at least a tiny bit fun, but pursue the circle of friends options — all the research says that we basically marry ourselves, so hang out where you already hang out, but more so. Get as much feedback as you can about your personal presentation. (Note: this is does not mean criticize every aspect of your body and find it wanting. I mean, do you seem fun, clean, sane, and at least passably light on baggage?)

You are NOT more likely to get hit by lightning while suffering a terrorist attack than you are to marry after 40. There's nothing wrong with spending a little time alone in a cave recuperating right now if that's what you need, though. It's rough out there.

Love,  
Andrea

Don't forget to read Carnal Nation (carnalnation.com) for more Andrea and other cool stuff.



# destinations

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